THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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Societies.

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An ORDINARY MEETING of the SOCIETY will be held on THURSDAY, December 15, at 5 P.M., in the SOCIETY'S ROOMS, when a Paper on 'Respublica Christiana' will be read by the Rev. J. NEVILLE FIGGIS, Litt.D. H. E. MALDEN, Hon. Secretary.

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By Order of the Committee,
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Caxton House, Westminster, S.W., November 23, 1910.

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LITERATURE

The Romance of Bookselling: a History from the Earliest Times to the Twentieth Century. By Frank A. Mumby. (Chapman & Hall.)

Time invests all great commercial undertakings with the halo of romance; and the further we are removed from the genesis of the subject, the more wonderful do the beginnings and developments seem. In these days of series it is strange that enterprising publishers have not devoted more attention to the Romance of Trade. The business of the grocer has been well done, but many others would, in the hands of a competent historian, lead to informing and fascinating books. Advertising has already been treated by Henry Sampson, and a more entertaining volume it would be difficult to name. The history—or, as Mr. Mumby prefers to call it, the romance—of Bookselling has frequently been attempted; but only once before has a writer essayed to cover the whole subject, and it must be admitted that that attempt—by Henry Curwen—was a failure, and a piece of hackwork unworthy of the subject.

It is difficult to draw lines between printing, publishing, and bookselling, and Mr. Mumby gets out of it by grouping the three under the one heading. At one time the printer was also the publisher and the vendor of the books which he printed. For about a century, however, the three callings have been more or less distinct, and it is strange that Mr. Mumby should have devoted so much space in the latter part of his well-filled volume to what is neither printing nor bookselling, but publishing. In a word, his canvas is too crowded. Some of the periods into which his volume is divided have been more exhaustively dealt with in previous books, and others might with advantage have had more space devoted to them. But no book on bookselling could fail to be interesting; and in seeking to cover this vast subject from the earliest times to the present day, the author, if he has attempted what half-a-dozen specialists might shrink from undertaking, has at least written an admirable, and, on the whole, a trustworthy volume.

There are half-a-dozen phases of book-production which might fill as many volumes. There is, for instance, the "congeries" system which was so popular in the eighteenth century, when a number of publishers and booksellers had shares in the "undertaking" of many books, and therefore a real interest in pushing the sale of such books. 'The Annual Register' is, we think, still published on this system, or was a few years ago. The subject is intricate; but Messrs. Longman's archives contain ample material for a valuable contribution to our knowledge of the statistical side of this phase of publishing, and Mr. Peet, who contributes a Bibliography to this volume, could doubtless have provided an exhaustive analysis of these important documents.

We have before us the MS. inventory of the stock-in-trade of two eminent booksellers, Daniel Midwinter & Aaron Ward, taken on August 1st, 1732, and extending to 35 pages quarto. From this document it appears that the value of the stock amounted to the large sum—for those days—of 7,489*l.* 2*s.* 10*d.*, of which, roughly, two-thirds belonged to Midwinter, and one-third to Ward; the signatures of both are attached to the document. Neither appears in Mr. Mumby's Index, yet they were men of considerable importance, for, from a contemporary slip inserted in the MS., it appears that this firm spent 200*l.* on "paper for Calmet," doubtless Calmet's 'Dictionary of the Bible' with "occasional remarks" by John Colson and the Rev. Sam. D'Oyly; the cost of advertisements was one guinea only, whilst a Mr. Mynds is down for two payments of 15*l.* 10*s.* and 30*l.* respectively. Who was Mr. Mynds? Some of the firm's shares in various books or "copies" are curious. They owned, for instance, 1-16th of Busby's Greek Grammar, valued at a guinea; of Chambers's 'Dictionary' their share was a 16th and a 64th, of the total value of 61*l.* 14*s.* 4*d.*; of the Delphin Virgil they owned 400 out of 3,000 copies, value 25*l.*; their share in a 'New Lattin Dictionary,' a 40th, was valued at 63*l.* 16*s.*; and so forth. A few such documents as this stock-in-trade account, and others already printed by Nichols or D'Israeli elsewhere, would, if grouped and properly digested, prove of greater value in the real history, as distinct from the romance, of bookselling than the most extensive acquaintance with title-pages and imprints.

Mr. Mumby relegates to a foot-note one of the memorable events in the history of eighteenth-century publishing, the production of 'Gulliver's Travels.' He does not tell us of Swift's letter, dated August 8th, 1726, to B. Motte, written in a feigned hand and signed "Richard Sympson," offering the MS. of this work for publication, and asking 200*l.* for the copyright, with the request that it should be published before Christmas; nor does he tell us that at the expiration of six months Motte applied for a longer period of credit, or of the consequent interview between the publisher and "Richard Sympson" at the house of "Erasmus Lewis in Cork Street, behind Burlington House." Neither does Mr. Mumby tell us, what we believe to be a fact, concerning the house of Rivington at the sign of the Bible and Crown in Paternoster Row, that this firm used to put up their shutters on January 30th, the date of King Charles I.'s execution. With regard to the Tonsons and their famous authors, Addison, Congreve, Dryden, Pope, and others, a large number of most interesting letters to old Jacob remained in the possession of his collateral descendants for over two centuries, and were sold at Messrs. Christie's on December 17th, 1907; whilst the original correspondence of Swift and Pope respecting the publication of 'Gulliver's Travels' and the 'Miscellanies' appeared at the same place on July 8th, 1903.

Bentley's trade sales at the Albion are said to have "survived until October 24, 1888" (p. 196); but the custom certainly did not die out on that occasion: the dinner was held for some years subsequently by Mr. Bentley, at the Hotel Metropole, we think. Mr. Mumby does not seem to know that Mr. Richard Bentley was the first eminent publisher who attempted to reduce the price of the old "three-decker novel," which survived until about 1894. In September, 1853, he announced that "from the 1st of October next" the price of all new and original novels and romances published by him would be "two-thirds less than the amount at present charged for these works," *i.e.*, novels in three volumes would be published at 10*s.* 6*d.* instead of 1*l.* 11*s.* 6*d.*; those in two volumes at 7*s.* instead of 1*l.* 1*s.*; and those in one volume at 3*s.* 6*d.* instead of 10*s.* 6*d.* This innovation was referred to in our Literary Gossip of March 16th, 1901. Probably Mr. Bentley found that it was too startling to be permanently adopted.

It would not be difficult to point out slips in Mr. Mumby's book. He makes Prof. Ferguson (p. 247) speak of "Bondonis," whereas the Professor correctly speaks of this remarkable family of printers as "the Bodonis." On p. 284 we are told that "Challoner" Smith's work on 'British Mezzotinto Portraits' was originally published at 8*l.* 8*s.* a copy, and "remaindered at 5*l.* each." There were three editions published of this valuable

book: one at 5*l.*, an illustrated issue at 8*l.* 8*s.*, and an interleaved issue at 6*l.* 6*s.* the set; these were "remaindered" at 2*l.* 10*s.*, 5*l.*, and 4*l.* respectively at Messrs. Sotheby's. It is, we think, true that Messrs. Sotheran acquired the Strand business of Mr. Stibbs in 1853, but Stibbs was in business in Holborn some years afterwards, and was a familiar figure in the salerooms until shortly before his death in the spring of 1891. "A Mr. Skeet, a publisher of King William Street" (p. 318), was Charles J. Skeet, a well-known man (he issued Cyrus Redding's 'Fifty Years' Recollections,' 1858) who was also a second-hand bookseller, the latter branch being managed by a Mr. Simpson.

The accounts of the existing publishing firms are necessarily brief, and capable of considerable extension. This is particularly the case with the house of Cassell. We are told of John Cassell's teas and coffees; we have before us one of his advertisement pamphlets of 1857, from which it is seen, not only that his numerous periodicals and books were published for him by W. Kent & Co., of Paternoster Row, but also that, like Newbery in the previous century, he was connected with patent medicines, inasmuch as Baron Sonvillie's "Axtra Mankaz," which claimed to supersede cod-liver oil, and to be (among its many other virtues) an antidote to consumption, was to be had at the same address as "John Cassell's Coffee No. 1 (pink wrapper)" and the three other varieties, at 80, Fenchurch Street.

Of the two appendixes, the more important is Mr. W. H. Peet's 'Bibliography of Publishing and Bookselling,' which covers 40 pages, and is reprinted from *Notes and Queries*. This forms a valuable addition to the work, and is a feature which we should like to see elaborated and published in a separate form, like Bigmore and Wyman's 'Bibliography of Printing.' The 'Bibliography' would, perhaps, be more accurately described as a contribution to the subject, for its omissions are many, and some of the entries are not sufficiently definite for reference. The name of the Butterworths, the eminent law publishers and booksellers, does not appear either in Mr. Peet's List or in the Index; but a memoir of Henry Butterworth, F.S.A., appeared in *The Gentleman's Magazine* of February, 1861, and was reprinted as a pamphlet. It was this gentleman who bequeathed the only known original portrait of Thomas Guy by Vanderbank to Guy's Hospital, reproduced by Mr. Mumby (facing p. 182). There were six volumes published of *The Bibliographer* (Mr. Peet mentions only five), and the same number of its successor *Book-lore* (Mr. Peet says four), and these periodicals, with *The Bookworm* (7 volumes), which is not mentioned at all, contain a considerable amount of material bearing on the history of bookselling which the historian might well take into consideration. The same may be said of *The Antiquary* and *Walford's Antiquarian*. A list of the articles on bookselling in these periodicals would have added greatly to the value of the 'Bibliography.' The House of Bentley (p. 434) was the subject of a special article in *The Times* when that firm became merged into Messrs. Macmillan's. The author of 'Bibliophobia,' mentioned on p. 435, was T. F. Dibdin, some of whose other works are quoted under his name. The firm of Mudie is not included here as a substantive entry. It has formed the subject of scores of articles, one of which (afterwards reprinted as a pamphlet) appeared in *Good Words* for October, 1894; it was written by W. C. Preston, and illustrated by F. G. Kitton and W. D. Almond. No reference is made to Robert Davies's scholarly 'Memoir of the York Press,' 1868, which contains much valuable information concerning bookselling and publishing in Yorkshire.

We have dwelt at some length on Mr. Mumby's well-got-up volume and Mr. Peet's Bibliography. Both are heartily welcome, but both leave ample room for improvement. The subject of bookselling is undeniably attractive, and Mr. Mumby shows a facility in presenting his facts which makes his book uncommonly easy to read and digest. If he has not revealed much that is new, he has revived what is old with the skill of a practised exponent. W. R.

The Early Christians in Rome. By H. D. M. Spence-Jones. (Methuen & Co.)

This very composite work seems to us more a collection of public lectures by the Dean of Gloucester than a systematic treatise. The fifth part, on the later life of the Jews and their final dispersion from Palestine, is only loosely connected with the rest, and a great many things are told twice over in different connexions. But this variety itself makes it interesting to read, and there is an abundance of information of a popular kind in the volume. Whether the picture of the persecutions under the Antonines is indeed sober history may be doubted. The promulgation of severe laws may seem to keep those in danger of their execution under a dark cloud, but if such threats are allowed to sleep, people soon relapse into a state of security. The particular cases of eminent martyrs under Antonines Pius and Marcus Aurelius are made much of in early Christian story; but the vast number of believers who lived undisturbed under this so-called persecution are not counted. If we had not from St. Luke the account of St. Paul's voyage as a prisoner to Rome, and his unmolested preaching of the Gospel there for two years, we should probably have been told that a dire and merciless persecution lasted all through the reign of Nero.

We are disposed to make the same sort of criticism regarding the crowds of "martyrs" laid to rest in the Catacombs. We do not believe that all these thousands were martyrs in the modern sense, though they all were witnesses to the truth by their lives. We do not believe that 11,000 virgins were put to death at one time in Cologne, and possibly the suggestion that "XI M virgines" (eleven martyred virgins) was read by mistake 11,000 may show the origin of the legend. It seems certain that when a famous hero or heroine of the Church had been laid to rest after some hideous death, there was a strong and even superstitious desire among smaller and obscure Christians to be laid close by the blessed martyr, and in later times all were put into the same category.

This, however, affects only the numbers, not the general facts brought out in this volume. The Dean has made the most of the teaching to be derived from the inscriptions in the Catacombs. It is very simple, and there is little of it in substance, though there are myriad repetitions. The labours of Rossi were splendid as an excavator; he did not add very much to early Christian history, except that he showed in several instances how popular tradition is not to be lightly set aside.

The question of the rapid spread of Christianity is another point on which the author is too easy of faith. The Greek writers who lived some years after St. Paul had preached and "all Asia had heard the word of God," and who should have come in contact with Christianity, are apparently ignorant of it. This is the case with Dio Chrysostom, who was intimate with that country; still more with Plutarch, who was very curious about moral questions, yet never met a Christian worth his mention in any of the Greek and Roman societies which he frequented. The thing seems to come on Pliny with a shock, as a dangerous novelty, in the days of Trajan.

The natural inference is that Christianity spread for many years among the lower classes only, and excited no great attention among philosophers or courtiers, and no doubt a large proportion of the new believers were slaves. To St. Paul in his epoch slavery was so natural and unavoidable that the Apostle calls himself "the slave of Jesus Christ." Even in modern times it has been doubted whether the liberation of all the slaves in North America was an act as wise as it was chivalrous. It may yet be found not an absurd statement of Aristotle that some races are only suited for that condition; but such reflections do not trouble our author, nor would they perhaps be suitable in this popular treatise. Those who inveigh against the severities to which the early Christians were subjected by humane Roman emperors do not seem to have sufficiently weighed the difficulty of dealing with open contumacy, with open repudiation of the law of the State. This was what brought Socrates to his death in a very liberal ancient State. He was openly and deliberately contumacious. In England to-day, open contempt of Court is met by imprisonment so long as the contumacy is asserted.

The Romans simply said: "If you openly refuse to obey the laws, you shall not be tolerated in the State." That was their logical position, and the rigorists among the Christians openly sought death by insulting the power of the law. It was a melancholy condition of things when honest and earnest men on both sides engaged in this hideous conflict. But it has its permanent fascination for serious readers, and they will find in the Dean of Gloucester's book much of great interest and good instruction. The appendix, so to speak, on the origin and growth of the Talmud will be the most novel part of the book to average folk. We wish the Dean had not called our old friend Marcus Aurelius by another (perhaps more correct) name, and that he had printed a musical colophon from Mendelssohn's 'Elijah' correctly. But these are trifles.

In Praise of Oxford: an Anthology in Prose and Verse. Compiled by Thomas Seccombe and H. Spencer Scott. Vol. I. (Constable & Co.)

Messrs. Seccombe and Scott in this new lexicon of Oxford history have anticipated, both in title and idea, the volume which Prof. William Knight has had so long in preparation. Comprehensive as their work is, we hope that Prof. Knight will not be disheartened. For the wealth of material concerned with so vast a subject is almost inexhaustible, and the point of view of each anthologist who approaches it must always be slightly different. How large the subject is can only be realized when we remember that Oxford touches the history of English thought and English politics at every turn for some hundreds of years. How vast the storehouse of literature to be ransacked is indicated by the fact that the present substantial volume is only the precursor of several others which the authors promise us. This fact renders it a little difficult for us to judge how far the editors have succeeded in producing a complete anthology. The difficulty is increased by a system of arrangement by which passages upon the same subject are placed under different groups, as, for instance, the Vice-Chancellor's sonnet upon May Morning, which one naturally looks for in conjunction with an account of the ceremony upon Magdalen tower, or the history of Folly Bridge, which is separated from the passages concerning Friar Bacon's Study.

It must be confessed that the collection before us seems less like a book than a heap of chips from an historian's workshop. But this character will have in itself a special charm for those who have delved long and lovingly in the mine of Oxford history. They will find many passages with which they are familiar; many of which they will be delighted to be reminded; and some, if not many, of which they were ignorant. Further, it is a curiously interesting kaleidoscope of styles which the editors place before our eyes, ranging from the musical enchantment of Antony Wood to the severe and scholarly prose of Sir Henry Maxwell Lyte or Dr. Rashdall, the brilliant scene-painting of Macaulay or the picturesque eloquence of Green. But to the layman who is ignorant of Oxford history and its sources, these numerous selections from the historians will, we fancy, prove inconclusive and not a little bewildering, as he passes through fragments of argument or evidence sandwiched between snippets from pipe-rolls and snacks from muniments. If Latin was to be admitted at all, as it is here and there, we should have liked to see the Latin source given side by side with Wood's delightful English version, as in the story of the Empress Maud's flight from Oxford.

The object which the anthologists have set before them has not been to encourage tourists, or like Mr. Hutton in his 'Clerk of Oxford in Fiction,' to demonstrate by some happily selected evidence a new and illuminating theory on Oxford manners. It has been rather to reveal to the reader something of the mystery of the elusive, perennial charm of Oxford. The aim is admirable, if somewhat vague, and has produced a certain vagueness of standard in the editing. There is a praiseworthy ambition to be encyclopædic, but ambition sometimes overleaps itself. Thus the inclusion of a letter from Lord Randolph Churchill to *The Times* upon the technical cause of a railway accident at Woolvercot (p. 242) can hardly redound to the praise of Oxford. A dissertation upon Witney blankets would be almost as relevant. If this principle of editing is to be accepted, Messrs. Seccombe and Scott will indeed extend their anthology "from here to Mesopotamy." But, on the whole, theirs are judicious hands, and we look forward to the concluding volumes of their work. Among their visitors to Oxford they might well include Disraeli, whose famous speech, when he declared himself "on the side of the Angels," is brilliantly described by one of Oxford's greatest writers—Froude.

The World of Homer. By Andrew Lang. (Longmans & Co.)

Ecce iterum Crispinus, and glad we are to meet him again: *est mihi sæpe vocandus ad partes*, now that the great stumbling-block is cleared out of the way. Mr. Lang's earlier books on Homer were attractive to read, if his touch was at times a little too light: there are things in Homer that excite the most profound admiration, and we like to see that the critic feels this. Sometimes this feeling makes us forget controversy. But Mr. Lang's books, notwithstanding their merits as literary criticism, never met, the present reviewer thinks, the crucial question. This is the question of language, with all that it involves. So long as no answer had been given to the linguistic arguments those who felt the force of the literary arguments had to live by faith, if at all, and be the gibe of an age which calls itself scientific. But since Mr. Lang's last book came out Miss Stawell has braved the lions, and found them chained. To Miss Stawell belongs the whole credit of clearing the battlefield; and we confess to feeling ashamed that, with so many others, we took so much for granted. The revelation has shaken our confidence in all kinds of statements by all kinds of scholars: henceforth we shall believe nothing that we have not fully tested by our own inquiry.

Now Mr. Lang has a fair field, and it is pleasant to see how forcible his line of argument is. What he sets out to prove is that the world of Homer is a distinct moment in history: Homer describes what he saw, and his description has been in the main untouched by editors. This does not preclude all interpolations, but it reduces them to a very small compass. Mr. Lang takes this world piece by piece, describes it, and then describes what is known of the succeeding ages. He has no difficulty in showing that there is evidence to support the picture Homer gives, that the succeeding ages (8th to 7th century B.C.) are totally unlike it, and that the ages following that (6th–5th centuries) revert more to Homeric type. But the critics hold that Homer was remodelled by the Ionians (8th-7th centuries) to suit their own circumstances and ideas, which Mr. Lang shows to be un-Homeric; while no one places this process in the 6th-5th centuries, which had certain resemblances. Here is his own summary:—

> "When novelties were intentionally added the purpose was to please listeners later by many centuries than those for whom the original poets sang; to please the active commercial citizens of Ionia, who had not the polity, nor the armour, nor the war-chariots, nor the weapons, nor the beliefs, nor the burial rites, nor the marriage customs, nor the houses, nor the tactics, nor the domestic life, and had more than the geographical knowledge of the people who listened to the original minstrel."

This summary gives the chief subjects of the book, which are taken one by one. We do not propose to follow Mr. Lang into the details. He gives chapter and verse for his archæological statements, which might even be supplemented here and there—for instance, the armour of the Hagia Triadha vase is virtually that of the Greek hoplite. He makes some good points by giving recorded modern instances of tactics or artistic convention or armour (pp. 57, 88, 80) which the critics declare to be impossible in Homer.

From the literary side, the arguments for one design are so strong that nothing could have shaken them but evidence apparently incontrovertible. They may now be allowed their full weight. Mr. Lang has already dealt with them fully, and he does not repeat all his arguments here. Many of the minor discrepancies are only spied by the Germans, who always have a zeal for this kind of thing while they often lack the literary

sense; but two are of prime importance—the wall of the Grecian camp, and the embassy. These Mr. Lang discusses again.

He sees no discrepancy in either. As for the wall, he very properly points out that there is no need to mention it in describing a mêlée inside it; and that a wall is assumed when the poet speaks of a gate, as he actually does. For the question of the embassy the reader must refer to the book; it involves a consideration of a number of passages. His general contention is that we have no right to assume that Achilles would be satisfied with the original offers. To forgive without payment, and payment in proper form, would have disgraced a Homeric warrior; but in this case Achilles had made a vow that he would not be reconciled without vengeance. This vow he makes in the first book, and repeats later; when his vengeance is complete to the letter, he allows himself to be reconciled, and receives the gifts. It is this very fault, the fury that demands vengeance, which is the tragic element in Achilles, and brings down on him divine punishment; that is, it is the key to the 'Iliad.' We commend Mr. Lang's psychological analysis of Achilles to scholars. It seems to us very good indeed; and he shows, in fine, how the element of tenderness, which was the moving impulse of Achilles, having been for a time obscured by furious anger, comes up again in the scene with Priam. Without that scene, the picture would be incomplete.

We may add a few notes. On p. 19 it might have been noticed that Shakespeare never mentions printing. On p. 31, line 10, "*no* bathroom" seems to be a misprint for *a* bathroom. In 'Il.' ix. 186 κλέα is rather "tales" than "renowns" (p. 30); and in 'Od.' xix. 178 ἐννέωρος βασίλευε cannot mean "was a king, who every nine years" talked with Zeus. Surely πρυλέες means in the front, not "on foot" (p. 52). We do not know whether the famous barrow on the coast of Troy is what Mr. Lang wants; but he says "no such cairns have been found in Homeric lands" (p. 106).

AGE AND ABILITY.

It is a commonplace that each time of life has its leading characteristics, but examples of "the experiences of men more liberally endowed than their fellows" during different *lustra* from youth to old age have never been so carefully collected as in the book before us. Sir W. Robertson Nicoll has provided the Round of the Human Clock with abundant illustrations, and the body of facts supplied for each period of five years covers a singularly wide range of human activity.

We find, further, various passages from fiction, which we should have been inclined to omit. The records of actual experience are ample enough, and the amount of detail provided is apt to confuse. We should have been content, for instance, to do without the marriage-years of the author of 'Sandford and Merton,' Ann Radcliffe, and their like, and records of the longevity of Praise-God Barebone and Edward Young, in favour of a larger view of transcendent ability, showing where illness or other causes hampered productive power, when, as by Goethe at thirty, the chosen course was clearly seen, and where precocity was followed by mediocrity or early death. A mass of isolated facts such as the public loves is irritating to the reader who wants to see beyond them, and ascertain whether they are really significant. A late marriage may, for instance, depend on "that eternal want of pence which vexes public men," or may not.

Varieties of growth, as of religious experience, are now wisely recognized. Some human plants develop late, and a boy who learns Greek at fourteen catches up quickly with the boy who had it forced on him at six. Mark Pattison in his acidulous but fascinating 'Memoirs' notes that Anthony Trollope "actually was, until he was twenty-five, a disagreeable dullard," and confesses to much the same stupidity himself in his early years. Probably Darwin has had more influence on the mind of the last century than anyone; but, when he left school, he was, he says, "considered by all the masters and by my father as a very ordinary boy, rather below the common standard in intellect." Yet he was from the first a born collector.

In his chapter on children the author says nothing about the marvellous memory which generally disappears later, and cannot, of course, in a popular book do more than refer to the varied research concerning the opening mind which is almost a modern discovery.

Jowett's views on the uses of old age are very interesting, and duly quoted here. Happiest are those who remain readily receptive of new impressions and new friends to the end. We imagine that the age at which a man's mind becomes, as John Davidson put it in chemical style, "a saturated solution," differs. Some are almost closed to new impressions and beliefs in early manhood. Others—and we are now thinking of a man past seventy—can boast, like Johnson, that they have nothing of the old man in their conversation. They forget in the company of the young the painful sense of going down an Appian Way of tombs. Apart from the sense of rest and freedom from responsibility, in the last decade of life there is undoubtedly a deadening of the senses. What may seem in an old man unbecoming indifference to some serious catastrophe is a wise dispensation of nature. No reader of Plato can forget the significant admission of Sophocles in old age concerning love: "To my great delight, I have escaped from it, and feel as if I had escaped from a frantic and savage master."

Besides the views of a host of well-known people, among whom Carlyle and Dr. Osler predominate, we find information from the actuary and the psychologist. Few books, indeed, offer so many interesting themes as this for discussion and development. The author writes rather as a moral teacher than a commentator at large, but he does not disdain lighter matter, such as Mrs. Nickleby's account of her suitors. His views are those of a keen student of human life, and an indefatigable reader. We are generally in agreement with the literary verdicts expressed, but the view of Keats is disturbing. We learn that,

> "great as his poetry is, it is patently incomplete, and this may be said to be one of its pervading charms. 'Hyperion' may be an exception, and that is left a fragment."

If this passage is meant to refer to the entire body of Keats's poetry, we must express our strong dissent. The immortal 'Odes' and other poems exhibit a perfect maturity of style which has moved many a master of English to despairing envy.

The Round of the Clock: the Story of our Lives from Year to Year. By W. Robertson Nicoll. (Hodder & Stoughton.)

JUVENILE LITERATURE.

Green Willow, and other Japanese Fairy Tales. By Grace James. With Illustrations in Colour by Warwick Goble. (Macmillan & Co.)—With its 40 detachable pictures—some of them very pretty and true to the spirit of childhood, latent in all fairy tales—this collection of supernatural stories is as covetable as it is presentable. Of some of the stories we have read versions in works by Lafcadio Hearn and others, and, in passing, we may say that, if the editor had followed A. B. Mitford's literal translation with regard to the incidents in the dog-story entitled 'Hana-Saka-Jiji,' she would not have omitted the dreams without which the story is obscure. To the poet and folklorist the tales offer much of interest. In one a hamadryad beguiles a samurai from his duty to his lord; in another the reader visits a Japanese Tir n'an Og. Kwannon operates dramatically in a story which represents the goddess as offering her own image as food to a holy man, who sees it as a dead hind. In other stories immortality is rejected by those who might be deathless, and a poor fisherman seeks payment from a fairy in the pleasure of seeing her dance. Thus the book is eminently a stimulant to "high," or at least beautiful, "thinking"; but it also contains two or three masterpieces of humorous narrative.

Miss Brenda Girvin's affectation of realism gives a superfluous touch of absurdity to *Pam and Billy* (Allen & Sons), a sentimental and lachrymose tale of a street fiddler and a stage elf. The scene is in London, and the juvenile hero makes a confidant of the effigy on the top of Nelson's column. His fiddle, which he imagines to be the dwelling of a fairy, is broken in an encounter with the friends of the heroine's theatrical rivals; and under pressure of poverty he is proof against the temptation to steal. The claim of the story to "Christmas" notice is more or less justified by a happy ending, flooded with limelight.

The Mysterious Twins, by the same writer (Cassell & Co.), is an amusing book for children. The plot is good, and the sequence of events vivid and described with spirit. It strikes us that the girls are rather oversentimental in their talk to one another.

The Little King, by Charles Major (Macmillan), is a simple tale of the childhood of Louis XIV. Aided by his loving nurse, "Sweet Ma'mselle," the child escapes from time to time from the Queen-Mother and Mazarin, and has childish adventures outside the palace. He makes strange companions, and one of the most startling of his adventures is being lost in Paris with his little friend from the slums. The story is prettily told, and we get glimpses of the dark side of the times, not too much accentuated for youthful readers. The "Little King" has fine qualities, even in the oppressed and unnatural environment of the Court—great capacity for affection, and a sturdy determination to be a beneficent despot. We would deprecate American idioms and spelling for English children, however.

Mr. A. H. Miles is an old hand at collecting stories for young people, and in *The Sweep of the Sword: a Battle Book for Boys* (Stanley Paul) he has given a wide and varied collection of battle narratives, from Biblical stories and Marathon to Mafeking and Mukden. The synopses of events which are added to the stories are useful. For the text Creasy and numerous other authorities have been used. Summaries of the kind here offered are not attractive to the scholar, but they may please boys well enough, though we doubt if sufficient attention has been paid to style, which often means the difference between easy and hard reading. The illustrations to the volume are effective.

In *For Love and Honour*, by Douglas Stedman (Nelson), exigencies of space have probably hampered the author in his attempt to embroider the romances of many periods with something of the private thoughts and affections which prompted the actions of those participating in them. Children whose comprehension is quick will enjoy the imaginative stimulus of these tales.

Messrs. Nelson also publish a children's annual, *The Jolly Book*, and a *First Book about Pets*, by Margaret Nelson, full of useful hints and simply written. One wonders why space was not found for a few words on the cat in a book which finds place for a chat about kids, rabbits, and even mice.

The illustrations of two gift-books published by Messrs. Warne, *Under the Window* and a version of *Browning's Pied Piper*, bear the witching name of Kate Greenaway, whose peculiar distinction as an illustrator has been appreciated by more than one generation. It is interesting to compare her work with that of Miss Beatrix Potter, who publishes also through Messrs. Warne yet another of her dainty and delightful booklets, *The Tale of Mrs. Tittlemouse*.

Out in the Wood, verses by B. Parker, illustrated by N. Parker (W. & R. Chambers), is a book full of fun, with verses which ripple gaily along, and can easily be assimilated by the little people for whom it is written. "Buster Brown" and "Foxy Grandpa" have learnt the lesson of Peter Pan and refuse to grow up, though the ingenuity of their respective authors, R. F. Outcault and "Bunny," must surely be strained to find fresh situations of mischief and prank in which to place their creations. Their latest developments are *Real Buster and the Only Mary-Jane* and *Foxy Grandpa and Little Brother* (same publishers). C. A. and G. A. Williams are equally fertile in another direction, finding developments of the handwork series which is already now an established nursery favourite. *Tracing and Colouring Book of Animals*, *The Games that Glue Played*, and *Rip Van Winkle* in "The Children's Theatre" (same publishers) all endeavour to educate by means of scissors and paste, the children cutting out figures, and constructing a picture-book by glueing them to a prepared background.

The Milk-White Thorn (Nelson) is the title of a collection which includes nearly every nursery tale of established reputation—the sort of gift-book little folk of ten or thereabouts should revel in. Older children and grown-ups will enjoy *Norse Fairy Tales*, selected and adapted from the translations by Dasent, with illustrations by R. L. and H. J. Knowles (Lippincott), a store of old wives' fables of world-wide reputation, with the added charm of Scandinavian local colour. One can learn herein why the sea is salt and the bear's tail stumpy; while the pictures of trolls, dragons, spirits, and princesses are all that fairy-tale illustrations should be.

Linley Sambourne's illustrations to *Three Tales of Hans Andersen* (Macmillan) make the book specially attractive. Mrs. M. H. Spielmann's *The Child of the Air* (Duckworth) is another volume which owes much to the magnetic and vivid drawings of its illustrator—C. Wilhelm. The child of the air is the foster-baby of an eagle. The story tells of her abduction and return to earth, miraculous speech, adventures at Court, and final flight with the great bird to an inaccessible ledge where, among mountains capped with unmelting snows, she and the eagle find their everlasting rest.

The Orange Cat (Sidgwick & Jackson), and other verses by ffrida Wolfe have a rollicking lilt about them, while the pictures by P. A. Staynes are spirited.

Messrs. Meiklejohn & Holden publish a delightful *Golden Primer*, by Prof. Meiklejohn and Walter Crane. In such a combination of art and science the child can find an easy ladder of sounds—a short and pleasant cut to the first of accomplishments.

The Story of Flip and Fuzzy: a Picture-book for Little Folk, which has drawings by Angusine Macgregor and rhymes by Jessie Pope, is published by Messrs. Blackie, and should be popular. The coloured pictures are bright; the pranks of the rabbit and the golliwogg are wild; and the text shows a happy fluency and naturalness which are most desirable on these occasions.

CHRISTMAS BOOKS, REPRINTS, DIARIES, &c.

Miss Honor C. Appleton's illustrations to Blake's *Songs of Innocence* (Herbert & Daniel) show delicacy and imagination in a marked degree, while their prevailing softness of colouring, though carried at times to excess, is effective. In a thoughtful and concise Preface Mr. Thomas Seccombe gives an adequate appreciation of the craftsman-poet, summing him up, not inaptly, as "a non-nonsensical Lear, an unmathematical Carroll, an unself-conscious, non-allegorical Andersen." The volume is tastefully bound, and its textual embellishments are of an appropriate and undistracting nature. We note that 'The School-Boy,' from 'Songs of Experience,' has been included as claiming a kinship in spirit with the earlier series.

In "The Burlington Library" (Chapman & Hall) we have *Cranford*, illustrated by Evelyn Paul; *The Vicar of Wakefield*, by Margaret Jameson; and *The Essays of Elia*, by Sybil Tawse. Each volume is neatly bound, and contains twenty-four coloured illustrations. The names of the artists are new to us, and they have all produced bright and pretty work which is likely to be popular, while they show a good sense of the incidents best suited for picturing.

One of the most attractive books of the season is that well-known romance *The Blue Lagoon*, (Fisher Unwin) with pictures in colour by Mr. Willy Pogány, who is rapidly making his mark as one of the most striking illustrators of to-day. The pictures are a real addition to the admirable story.

The Book of the Seasons, poems chosen and arranged by George A. B. Dewar, and illustrated by Margaret W. Tarrant (Allen & Sons), is an anthology which can be had in four little volumes representing the four seasons, or bound together. Mr. Dewar, an accomplished lover of nature, explains that most of the poems come from favourite books on his own shelves, and the result is a pleasant store of the old-fashioned poetry which is, in Izaak Walton's phrase, "choicely good." The copyright pieces also from Mr. Dobson, Ralph Hodgson, and Francis Thompson are admirable. We only wish that the selection had been larger; it is but 182 pages in all. The artist's work is pretty.

Red-Letter Days of Samuel Pepys, edited by Edward F. Allen (Sidgwick & Jackson), is a capital and well-printed series of extracts from the famous diary. Mr. H. B. Wheatley in an introduction does well to point out that Pepys was an admirable public servant.

Our Home Railways: How They Began, and How They are Worked. By W. J. Gordon. 2 vols. (Warne & Co.)—Monster engines and high speeds have added enormously to the fascination exercised by railways upon imaginative persons of all ages—a fascination attributable doubtless, in the first instance, to the unashamed delight of primitive mankind at seeing "the wheels go round." In putting forth, therefore, this history of railway achievement in Great Britain, Mr. Gordon can count upon a multitude of grateful readers; yet having been treated to so much, they will in all likelihood complain that it is not more, not weighing the fact that to write the story of each of our great companies with such exhaustiveness and wealth of detail, as, for example, Mr. F. S. Williams some years ago brought to the chronicling of the Midland's fortunes, might well demand the labour of a lifetime. Within the limits imposed by necessity Mr. Gordon has done his work well. After a brief introduction concerning the earliest railways, the series proper leads off with the Great Western, and, of course,

the "battle of the gauges." The cause of the 4 ft. 8½ in. gauge as against the 7 ft. is warmly espoused by the author, who alleges with obvious truth that modern engines are performing all that those of the old broad-gauge performed, and more; yet he does not pause to consider the results that might have been attained had full advantage been taken of the latter type's additional width of wheel-base.

The history—Parliamentary, constructional, and otherwise—of each of the principal lines is given as fully as space will permit, together with the main specifications of successive generations of locomotives, from the little Rocket to the giant Atlantics of to-day; the whole. being lavishly illustrated with photographs, and, in the case of the more important companies, coloured plates also. The various narratives abound in interesting detail. Thus we learn that the restaurant car was first mooted in 1825 at a meeting of the London and Northern Railway by "William Chapman, the engineer," who advocated "long carriages" for the purpose, "resting on eight wheels"; and that the Newcastle and Carlisle Company showed its delicacy by the construction of an engine to which, in place of a whistle, "was attached Birket's steam-organ of eight pipes, on which the driver, instead of giving a shriek, played a pleasing tune when danger was nigh." It is inspiring, too, to read of the citizens of Canterbury, who, greatly desirous of a railway to connect their town with Whitstable, scornfully rejected the first route surveyed because, being flat, it would contain no tunnel, and incurred considerable expense over an alternative route with gradients of 1 in 28 and 1 in 31, four stationary engines for hauling purposes, and the tunnel "in four different dimensions, the big end towards the city, whose people were so proud of it that they shut it up at night by gates." Mr. Gordon writes with zest and no little humour; and if his style be lax at times, he has the lightness of touch necessary for a popular book.

Two booklets, *Christmas Eve* and *Christmas Day*, both by Washington Irving, and illustrated by Mr. Cecil Aldin (Hodder & Stoughton), should form excellent tokens of the season, for they are bright and gay both in text and pictures.

Messrs. Hills & Co. achieve conspicuous success in the production of Christmas Cards and Calendars. Originality and minute attention to detail go to the making of a selection to which it is impossible to do more here than refer in general terms of approval. Amongst the specimens sent, in which the humorous point of view is well to the fore, something to dispel the dumps of the veriest Christmas misanthrope should be found; while in the Booklet series of Calendars there is a choice of gifts to suit all tastes—musical, literary, or sporting.

Messrs. A. R. Mowbray & Co. send us a packet of Church Calendars in various forms and sizes. They are well arranged, and tasteful in their ornamentation.

Messrs. Cassell send us a packet of *Letts's Diaries*, which hardly need commendation. They have been in use for many a year, provided a subject for a Roundabout Paper by Thackeray, and hold their own as models of what a diary should be. The Rough Diaries interleaved with blotting-paper are particularly useful.

OUR LIBRARY TABLE.

In *John Bright* (Smith & Elder) Mr. R. Barry O'Brien has undertaken a task of which the result could not be so interesting as was his Life of Parnell. The book has the advantage of a Preface by Mr. Birrell, fresh and gay, like all that comes from him, but more filled with *obiter dicta* than with Brightiana. The Preface pushes perhaps too far "the essential solitariness of Bright ....who....always preferred to dwell apart." It is, however, no real disproof of Mr. Birrell's statement that Bright went out of his way to provoke daily encounters at the billiard-table with men in whom he could find no other common interest, or that he was a regular inhabitant of smoking-rooms at the House of Commons and at his club.

Mr. Birrell selects the affairs of Ireland as uniting him both to the author and to the subject of this "monograph." For the predominance of Ireland "in Bright's speeches (and his life was in his speeches)" the Chief Secretary can easily account; "Bright was....a most unsparing critic of the.... politicians of his time; and to any one so minded Ireland is a subject always at hand." Bright found "constant happiness in the reflection....that whilst the Tories were always wrong, he was invariably right. ....He not only called the Tories fools, but too evidently believed that fools they really were." Yet "Bright was the greatest orator of his time in England," not only on the platform, but also "in the House. ....The truest test of oratory is a divided audience." Mr. Birrell is entitled to the opinion expressed in a passage beginning thus: "To Disraeli and to Bright.... belong [*sic*] the credit of an early insight into the Irish problem so long denied to Gladstone," for the latter "seemed born in blinkers." One old controversy as to Disraeli, who "used to carry a pocket Æschylus wherever he went," yet according to "an admirer could hardly read a line of Greek," has, we think, been closed since Mr. Birrell wrote these words by the proof of unacquaintance adduced by Mr. Monypenny in the new Life.

Mr. Barry O'Brien brings out the secret of the effect produced by Bright's speeches through the very selection he has made from their most moving passages. Bright's unrivalled voice and his obvious sincerity and truthfulness combined to give him the authority needed for the long pauses on which the weight of his short words depended, just as the beauty of the simplest hymns rests, also, upon their measured pauses. No reports can give the faintest conception of the effect produced, for example, in the second of Bright's great speeches on the Crimean War, when the statesman who, according to Mr. Birrell, "was one of the few civilians who" have ever "genuinely hated war," obtained the opportunity of carrying with him a cynical House of Commons. The well-known passage leading up to "You can almost hear the beating of his wings" was preceded by a long pause. After first suggesting the visit of the Angel of Death, Bright silently and slowly repeated the gesture which, in his former Crimean War speech, had accompanied the naming of three well-known Members who had been killed. As he moved his hand, the House seemed to search with him for the men who should have filled the places. We do not find a speech, on the Deceased Wife's Sister Bill, in which also the pause was everything. Mr. Barry O'Brien quotes two speeches on the Burials Bill in which Bright moved the House of Commons and gained many votes by describing "the little plot where children lie" who had been taken "from the homes of my own sect":—

"We have no service.....if any one there feels that he can bow the knee and offer a prayer to heaven, not for the dead, but for those who stand round the grave.....is there one of you or any Christian man connected with your Church who would dare to condemn that or to interfere by force of law?"

Still finer, by reason of the pauses, was the speech referred to in which Bright named "such marriages—we call them marriages—among my own people." Almost painful, by reason of its embarrassed length, was the pause that followed, preceding the question towards which he had been pointing: "What will you call the children of such marriages?—You cannot call them bastards." No report can give the charm and the convincing power of this oratory, for it must lack the pause, backed by the authority which allowed the pause, as well as the tender glory of the voice.

It is not easy to discover the exact purpose of that one of several new books on *Cecil Rhodes* which has reached us from Mr. John Lane. A clue to its contents is given by the second title: "His private life, by his private secretary." Mr. Philip Jourdan is guilty of few indiscretions, and seems honestly devoted to the memory of his chief. As regards literary style, he disarms criticism by telling us that he "was very diffident to undertake the task." As for the reasons that he goes on to give, we can assure him that those who are indisposed to place Cecil Rhodes as high as he does did not need to be convinced that scandal about "his private life" was as idle as is usual in the case of prominent men. The book is on the whole pleasant in the sense of being honourable both to chief and secretary, but the simplicity with which they encountered such female foes as "Princess Radziwill" hardly needed a volume to set it forth, while sympathy for the secretary whom the lady worried is of a transient nature.

We ought to add that the inner history of "the Raid" is avoided, and that the reasonable objections of Col. Kekewich to the proceedings of Rhodes as a besieged resident in the town of which the Colonel was in command are fairly set forth, though the famous telegrams are wisely omitted from the narrative.

There is a similar justice shown to Sir Luke Fildes, the painter to whom Rhodes behaved as ill, by his own subsequent admission, as he had to Col. Kekewich.

Mr. T. Gibson Bowles is a first-class fighting-man, and by persistence in a cause in which some thought him beaten has undoubtedly affected public opinion with regard to *Sea Law and Sea Power* (John Murray). Although he takes but little account of the weighty opinions of the Naval Intelligence Department, Sir John Macdonell, Dr. Lawrence, Mr. Arthur Cohen, Prof. Westlake, and others learned in the subject, where they differ from him, yet he is at more pains than of old to answer objections to his extreme views, and makes, for that reason, a better case. Mr. Bowles is one of those who hate the Declaration of Paris, by which belligerent rights at sea were limited in 1856. He extends his objection to the recent changes made at the Hague and by the Declaration of London, and also to all suggestions pointing towards ultimate recog-

nition of what is called "immunity" of private property at sea.

The only success claimed for the last Hague Conference by its most critical supporter was "the establishment of an International Prize Court." That was proposed by us in the first instance, but when brought forward for discussion was moved by Germany, and seconded by us. Yet the Prize Court was not "established," and its birth was made to depend on a previous agreement upon the general principles of the "law" it is to apply. That agreement was come to in London, but is not yet "ratified," and does not now seem certain immediately to lead to definite action. Mr. Bowles accuses all concerned of blindness to our interest; but in the last Parliament his son and Mr. Leverton Harris, when raising many of the same points in the House of Commons, received little support from any quarter. Even if we go with Mr. Bowles in thinking that most of the Powers at the Hague were opposed to the British principles often expressed in the judgments of our Court of Admiralty during the Great War, we may thus far agree, yet not feel sure that the country has lost by Sir Edward Grey's "concessions," supported as they mainly are by the Opposition chiefs and the permanent advisers of the Admiralty and the Defence Committee. But Mr. Bowles is in fact desirous of going back to our old position, in order, "by denouncing the Declaration of Paris, to resume those powers already waived." He does not appear to recognize the enormous weight of international opinion that is against us, and the extent to which we should be likely, by acting on his wishes, to turn friendly neutrals into active allies of our possible future foe.

A VOLUME from an American pen, *Pages from the Book of Paris*, by Mr. Claude C. Washburn, published in London by Messrs. Constable & Co., contains one chapter so entertaining, and we should add so brilliant, as to repay the reader for wading through a good deal of rather unpleasant crudity. The greatest of admirers of Shelley's poems are apt to scoff at some passages in prefaces and letters written between the ages of 21 and 28, and otherwise inexplicable. Mr. Washburn's reflections upon polygamy; his discovery that marriage is "an ignominious institution"; his certainty that nature, in the form of a lady, is now known to him—"the jade, for what she is—wily, unscrupulous, deceitful," are inferior to Shelley at his worst. We are hardly tempted to read on by the assertion, "No one is commonplace at twenty." The illustrations by Mr. Lester Hornby are thoroughly Parisian, but not enough in themselves to make a book.

When we came to one of the last chapters, 'An Interview'—with Anatole France—"the dog Riquet" arrested our attention. Who can fail to be delighted when he finds such words ascribed to the creator of M. Bergeret as those that tell how this great dog of fiction "has the character accorded by novelists to their heroes? In his attitude toward life there are unselfishness, humility, and idealism. These qualities are in fact to be found only in dogs." It is difficult to keep up to this level, for it was not Anatole France, but our author. Still, this is good:

"'Is it so dreadful—America?' 'No,' I answered quickly,.....' It is vulgar.....' Anatole France nodded. 'Vulgarity is to be found in whatever is great and young and splendid. Beethoven was vulgar, and Shakespeare, and Michael Angelo..... No one is so detached as he thinks himself..... When I asked you whether America was dreadful you felt a swift shame.....You are still patriotic.'"

A VOLUME of short stories exclusively concerned with Australian bush life, or with the islands to which Sydney trades, forms a curiosity in the French tongue, as it reaches us, under the title *Sous la Croix du Sud*, by M. Paul Wenz, from the Librairie Plon of Paris. It is not easy to suppose that French readers will prefer it to their own tales of colonial adventure in those vast African territories where French colonization has its special language. Australian bush talk must present almost as much difficulty to Frenchmen as tales from the French Sahara do to most of us. The stories themselves are to be commended, and are sufficiently presentable—many of them being what are termed "happy" tales, with a sentimental turn—to tempt Australians wishing to teach their children French. There are passages which have to be rendered into English—or Scotch—before their meaning is understood. A lover finds it difficult to believe that his favourite young lady, the daughter of the cockatoo farmer ensconced upon his squatter's "run," can be a sheep-stealer; but his manager Campbell replies: "C'est une chose sur laquelle j'ai mes doutes" (="I hae ma doutes"). For some slips the printer may perhaps be blamed, as instance "Touga" for Tonga, and "Rives" for "River" in the title of a famous song.

WE welcome the publication, by the Librairie Hachette in Paris, of M. André Chevrillon's *Nouvelles Études Anglaises*, for the volume opens with a reprint of those articles on the psychology of a Coronation which charmed us on their first appearance, and have already been named in these pages. It has been said that M. Chevrillon did not see the Coronation, and his language implies that he was not in London when it took place. The answer which we are inclined to make is that there never was a history of the Plague like Defoe's, and that M. Chevrillon wrote a better account of what the world ought to have felt about the Coronation of a King of England than any other foreigner who may have been present has given us. The pegs on which M. Chevrillon hangs his most favourable and flattering opinion of our people, and even of their rulers, are not always obviously the best. The Coronation and 'The Youth of Ruskin' are unexceptionable. But the other titles are more generally accepted as representative in France than here. There may be Britons inclined to deny that the whole ground of British character and ideal can be traversed either under the guidance of the optimism of Mr. Kipling's earlier tales or the satire of Mr. Wells's latest. M. Chevrillon is too brilliant and too well informed for the pegs to matter. Even those who may shudder at his classification of us, rudimentary as "sheep and goats," or "P. and R.C." in a "creed register," will, as they read, soon cease to grumble. There are passages in the first of his chapters far nobler in tone than, and at least as accurate in their insight as, any that Taine has written, and, while we are less pleased with the analysis of Mr. Wells's 'The Future in America,' there are some who will forgive the writer on account of his sympathy with the demolition of the literary reputation of Mark Twain, the best remunerated writer of our time.

When he comes to Mr. Kipling, M. Chevrillon feels shy. He has met Kipling's Englishmen, and, recognizing much in them which most Frenchmen abhor, on the whole he likes them; but all the time that they are hospitable and help him, and "treat you exactly as one of themselves, you feel, nevertheless, that they will never look upon you as being one of themselves."

Our author's chapter upon Mr. Chesterton, viewed as the Apologist of Christianity, has some delightful descriptions of the inwardness of our regular church attendance. The English "communient dans leur qualité d'Anglais." But, while he admires most his Coronation and his Chesterton, M. Chevrillon is a delighted reader of the other side as presented in 'Tono-Bungay.' There is nothing about us that M. Chevrillon does not know. It is, perhaps, the printer who anglicizes Lord Fitzmaurice's name of Edmond, and deprives a great tailor of a letter. But our author has got into trouble with a critic of his country who, when attacked for having put his "Scotch Greys" into grey tunics, replied in *Le Temps* of the 6th inst. by quoting an earlier book from M. Chevrillon's pen. We cannot defend the form "Scotch," but the uniform *was* grey—the Indian khaki—and not the scarlet which the American journalist is thought to have substituted for it in his letter. The crime, twice apologized for in the *Temps*, does not concern the colour; and for the real crime it is again, perhaps, the printer who is responsible.

COUNT FRITZ VON HOCHBERG, a near relation of a member of the German Embassy in this country, publishes, through Messrs. Dent & Sons, *An Eastern Voyage*, in two large volumes containing coloured and other illustrations, apparently by the author. The journeys of which the book forms a record deal—except in Japan—with beaten tracks. In Kashmir and New Zealand the author was on well-travelled ground, and the numerous coloured pictures of Kashmir, chiefly in the Sinde valley, are not altogether satisfactory. A panorama of Kyoto, a view over Lake Biwa, and two other coloured illustrations of Japan are excellent. The still more numerous photographs possess in many cases an interest hardly weakened for the well-informed by the misleading titles which some of them bear. The Count does not seem drawn to distinguish one Eastern race from another, however marked the differences, and gives mere geographical names to excellent portraits of groups as distinct as Aryan Hindus, Mongols, Sarts, and Turcoman Tartars. In his remarks on the subjects of the European and American powers met by him in his travels the author shows German prejudice, except when Germans are concerned; but any resentment that English, and still more American, readers may feel at the language in which they are described will disappear when they come to passages in which the Count states frankly his real opinion of his fellow-subjects of the Kaiser. Next to the sailors of the American Navy, he is rudest to "the doctors," and some German members of the medical profession are sufficiently individualized in these pages to make actions for damages at least possible. Whether "Mr. Weyland, who has a carpet factory" at Agra, is a real person we do not know; but his relations with the author about carpets, fully described in the first volume, are followed in the second by passages the like of which we have seldom seen, though their attraction is not to be denied. The five-page full description of the carpet-maker ends with the statement, "He has a real German taste—too awful for words." It is, perhaps, necessary to warn ladies against two stories in the second volume, which mar an otherwise blamelessly decent narrative.

In the nineteen studies which he has collected under the somewhat ironical title of *Hope* (Duckworth & Co.) Mr. R. B. Cunninghame Graham relates his experiences, giving them the guise of fiction, varied with interludes of picturesque landscape-painting. These papers show that the writer has far more interest in horses than in human beings, unless the latter should fortunately happen to belong to the privileged races—Arabs, Spaniards, Creoles, or Scotsmen of the dourest type. This is only another way of saying that Mr. Cunninghame Graham has an unsentimental preference for the people whom he knows best, and who have remained comparatively untainted by the contagion of that civilization which is his perpetual bugbear. It seems likely that human nature is constant all the world over, and that human nature in Morocco is very like human nature in England. However that may be, the author is always interesting, for he has distinction and charm. He has a singular power of evocation, and an exquisite economy of method. His descriptions of exotic scenery never verge upon extravagance, and are curious examples of a success rarely attained in this vein; he makes visible his African palm-groves and South American pampas, and conveys the individual, characteristic atmosphere of each by rapid, subtle suggestion rather than by any deliberate effort at concrete representation. The incidents recorded are often slight enough, as in 'Villa Florida,' an account of a visit at Tangier to a vanquished chief, a little masterpiece of pathetic narrative unspoilt by a single word of dialogue. Yet that Mr. Cunninghame Graham can, when the humour takes him, tell a story with convincing vigour is plain from 'The Captive,' and from the sardonic tale entitled 'Un Monsieur.'

He has given us 'Faith'; and 'Hope' resembles its predecessor in tone and temper. Perhaps he may break new ground in 'Charity,' a work half-promised in the preface, dedicated "to Horsemen and Others." "Faith is for youth, hope for middle life, and charity, which only comes when faith and hope are dead, for age." Mr. Cunninghame Graham's public is always ready to take him on his own terms, for he speaks of what he knows at first-hand.

Charles Dickens and the Law. By Thomas Alexander Fyfe. (Edinburgh, Hodge & Co.)—On the subject of the law Dickens was by no means free from prejudice, and Mr. T. A. Fyfe does well to remind us that he was prone to forget "that if there were no litigants there would be no lawsuits," though the remark is scarcely applicable to Chancery procedure. The principal feature of his little volume, however, is an attempted vindication of the legal practices of Messrs. Dodson and Fogg. The attempt is certainly bold, and as certainly unsuccessful. Basing his argument on the conduct of the proceedings in Bardell *v.* Pickwick, Mr. Fyfe ignores the case of Ramsey, the "precious seedy-looking customer"—as narrated in the hearing of Mr. Pickwick and Sam by the facetious Mr. Wicks—which is of far greater significance as illustrating the methods of the firm, and must be reckoned with in any "fair and impartial weighing of their recorded sayings and doings." It is further conjectured that "Dickens' own experience of law in the piracy case" may have induced excessive rancour when dealing with the question of Mrs. Bardell's costs; but inasmuch as the "piracy case" alluded to—in the matter of 'A Christmas Carol' and 'Martin Chuzzlewit'—was heard in January, 1844, and Messrs. Dodson & Fogg had been safely consigned to posterity by the end of 1837, the contention is of small assistance. In manner Mr. Fyfe is not always felicitous. He discusses the comic villainies of Sampson Brass and the fair Sally with the same weightiness which he brings to the appraisement of the Court of Chancery in 'Bleak House' or the career of Sydney Carton, and his pages are, in view of the subject, somewhat lacking in humour.

The volume claims to be nothing more than a brief survey of a vast field of interest, and omissions are necessarily many; but we think that a place should have been found for Mr. Nupkins and the submissive Jinks as illustrating an aspect of provincial authority too rarely touched on by Dickens. Mr. Fyfe indulges in a bold mingling of metaphor when he writes of Mr. Grewgious as having "drifted into a legal siding," and, with curious persistency, cites Mr. Justice Stareleigh as "Starleigh."

J. E. B. MAYOR.

John Eyton Bickersteth Mayor was born on January 28th, 1825, at Baddegama in Ceylon, the son of a missionary, his grandfather, he would sometimes say, being reputed "the handsomest man in the House of Lords." He was educated at Shrewsbury under Dr. Kennedy, like so many of the chief classical scholars of Cambridge of the middle of the last century; and, as the tradition was at his school, he went thence to St. John's College, Cambridge. Part of his journey, he used to say, was made by coach. He was third in the Classical Tripos in 1848, and in 1849 he was elected to the fellowship at St. John's College which he vacated by death on the 1st inst. For some four years he was a master at Marlborough College, and in 1853 came back to Cambridge, there to spend the rest of his long life. He became College Lecturer in Classics in 1853—memories survive of his dictating "fair copies," leaning over the desk—*hinc fuge Musa procul.* From 1863 to 1867 he was University Librarian, and in 1872 he succeeded H. A. J. Munro as Professor of Latin. It was a new chair, and he and his predecessor had all the traditions to make; and what Cambridge hopes is that the fame of that chair may never be less than the two men made it.

He wrote a great deal, publishing much, while much remains unpublished. He began with Juvenal in 1853—that first edition which for long fetched a high price against the later editions in which the author was progressively deeper buried under an amazing mass of references to literature mostly left unread or half-read by classical scholars. The history of his College and of Cambridge, the Venerable Bede, the Latin Heptateuch, vegetarianism, the Spanish Reformed Church—all of these occupied him. Sermons, too, he published, and biography. The list of his work is endless, and yet Rumour speaks vaguely of books left in the press, dropped for the moment for some fresher interest, and not taken up again. One piece, pamphlet or book, he used to distribute, which ended abruptly in the middle of a sentence where a quire came to an end.

But no list of books or table of dates would do justice to the man. His lectures latterly drew but few students; the erudition was too enormous; through an ever-growing cloud of commentary the listener might see or think he saw the author, fitfully, like the moon in Virgil's simile. His books suffered in the same way. His sermons were strangest of all. Vigorous and terse, strong and clear, his English came instinctively from the strong pure nature. But then the learning betrayed him, and sometimes the sermon was crowded with names—every one of them suggesting to the preacher a personality, a friend of old acquaintance, whose very name was inspiration, much as the plainest fact might be to Wordsworth a poem; but for listener and reader, who did not know, the inspiration of the name failed. Yet it was something to see Mayor lecture or preach or speak, however little one made of his words. The Herkomer picture of him in St. John's College hall, painted about 1890, keeps him as all Cambridge will remember him—the bright eyes uplifted from the book, the eagerness of a quick spirit. It was this that we saw as we listened, and this of itself made him what he was.

The vigorous English never failed. His sentences stuck and were quoted. An undergraduate once carelessly said to him that he "rather liked" going to College Chapel. "Verily the candle lit by Ridley and Latimer," he wrote, "is near extinction, if this puss young gentleman is a type of English Churchmanship." His phrases got home: ignorance, he said, one could forgive and pity, but not "ignorance significant and budge." It was something to have a mind steeped in the great masters of English. Sometimes his phrases rather amused a flippant generation. "For dogs in general" he wrote of Todhunter, "he had but little sympathy—probably because he distrusted their powers of self-control."

Legends gathered and grew around the wonderful figure; and men told of his adventures with the marmalade firm which resented his use of their pots for a commodity of his own; of his preaching in a Nonconformist place of worship and the letter of the late Bishop of Ely, ending with the reminder that he was the Visitor of St. John's; and of the reply that Mayor sent, for he was no bigot, but an open-hearted man with a kindliness for good men of all honest creeds, and he was not timorous, and the menace in the suggestion of the Visitor stung him, and drew an answer plain-spoken beyond most of the correspondence of bishops. Perhaps he fell short a little of that measure of the practical that the good administrators of our day desire. Thus when Greek in the Previous Examination was being debated, he intervened in the crowded Senate House, and strayed easily, in his way, to the desirability of men being taught the Greek alphabet correctly: "There was no such letter as Omega—witness Prudentius, A *et* Ω *cognominatus.*" But Mayor was not of the administrative type. Here is what he published on University Reform ten days before his death: "Officialism militant is in the air. Cabinets, wagged by their extremities, gag parliaments into dumb voting booths. Councils seek to disfranchise the great bulk of the University." He went his own way, unshackled by Statute B, which makes cowards of all our Professors nowadays with its five compulsory nights of sleep a week. He did as he pleased, ever busy, but after his own heart. He had a vast biographical register, recording births, marriages, children, and deaths of all members of his College, and of their connexions, into the remotest ramifications. Day by day he could be seen in the Union, making notes for it from the papers.

His kindness to the young was one of his chief traits. The eager look with which he would stop some young friend in the court, and tell him with enthusiasm how some Ger-

man scholar (the very name unfamiliar) was publishing an appendix to his edition of So-and-so, many must remember; and how, early, it might be, on some winter morning, coming out of chapel, he would kidnap the young classical man and carry him off to those rooms over the archway in the Second Court, where he did not live, but only kept some thousands of his books, and would discourse to him in the fireless room, keen and animated, till he sent him away, chilly, but happy and inspired, with an armful of learning, and Ambrose Bonwicke on the top of it. He had given away already some years ago more than ten thousand volumes.

As one writes, the memory comes back of his taking part in the funeral service in the College Chapel for a friend, and how the clear, strong voice came up the building, "O Death, where is thy sting?" and how we felt the wonder of it, the splendid reading of the old man of eighty—the fire and the victory, felt and seen in the quiet triumph with which he gave the great words of St. Paul. He knew where he stood. The end came as every one would have wished it. On Wednesday last week he was dining as usual with the Fellows in Hall, and read grace, stumbling as he sometimes did at the King's name—*augustissimum Regem nostrum Edw—Georgium*. Next morning, as he dressed for College Chapel—he was always there, morning by morning—he died. No illness, no decline, but the end before the interests were exhausted. O.

THE SELDEN SOCIETY.

The Selden Society have now completed and are issuing to members Vol. XXIV. of their publications, being the volume for 1909. This work is the first part of a Year-Book of an Eyre of Kent in 6 and 7 Edward II., under the editorship of the late Prof. Maitland; the late Mr. L. W. Vernon Harcourt, who carried it on after Maitland's death; and Mr. William Craddock Bolland, who succeeded as editor on the death of Mr. Harcourt. No such work has ever before been published: it comprises a complete report of an Eyre in a period most important from many points of view, especially from that of the growth of the jury system in England. The text has been carefully compiled from the collation of eighteen Anglo-French MSS. and comparison with the Eyre Rolls and other rolls.

The present volume is mainly concerned with the formal proceedings of the Commissions, Crown Pleas, and criminal procedure. The continuation will deal mainly with civil procedure. An Introduction of 100 pages, contributed by Mr. Bolland, deals with a large number of interesting aspects of the legal proceedings of the period, including the jury system, special Eyres for the Cinque Ports and other liberties within the county, the origin of coroners, the financial importance of the Eyre, crimes and criminal procedure, interesting philological notes on obscure terms (such as "busones," used by Bracton), the trades, occupations, and surnames of the period, &c. The publication has been unfortunately delayed owing to the regretted death of Mr. Harcourt.

The volume for 1910, Mr. I. S. Leadam's second volume on the Star Chamber in the Tudor period, is nearly through the press, and should be ready for issue in the course of a month or two. The publication for 1911 will be another volume of Mr. G. J. Turner's Year-Books of Edward II.

BOOKS, MANUSCRIPTS, AND AUTOGRAPHS.

Messrs. Sotheby sold on Thursday, the 1st inst., a number of George Meredith manuscripts, the property of Miss Nicholls, his nurse and attendant. The prices realized were: The Tale of Chloe, 171*l.*; The Tragic Comedians, 220*l.*; A Conqueror in our Time, a portion of an early version of 'One of our Conquerors,' 260*l.*; portions of 'Diana of the Crossways,' 168*l.*; portions of 'The Amazing Marriage,' 96*l.*; a criticism of Mrs. Meynell's two books of Essays, 52*l.*; The Sage Enamoured and the Honest Lady, &c., 53*l.*; some of the 'Ballads and Poems of Tragic Life,' 90*l.*; Poems from 'A Reading of Earth,' 205*l.*; The Empty Purse, &c., 151*l.*; Jump to Glory Jane, 105*l.*; Ode to the Comic Spirit, Youth in Memory, &c., 78*l.*; The Poet's Night, an early version of 'The Night of Frost in May,' 61*l.*; The Teaching of the Nude, and various fragments, 56*l.*; With the Persuader, and Foresight and Patience, 100*l.*

Another property consisted of five numbers of *The Monthly Observer*, 1849, a manuscript magazine with contributions by Meredith, 80*l.*

In the same sale the following important items were also included: Charles Lamb, Elia, 2 vols., 1823–33, 21*l.* 10*s.* Swinburne, Under the Microscope, with the original leaf, pp. 41–42, 38*l.* Martin, History of Oriental Carpets before 1800, 1908, 24*l.* Oriental Carpets, published by the Vienna Museum, 3 vols., 1892–1908, 46*l.* Pilgrim's Progress, 1678, 30*l.* 10*s.* Genevan Bible, 1608, presented by Izaak Walton to Cotton, 46*l.* Ruskin MSS., Circular respecting memorial studies of St. Mark's, Venice, 31*l.*; Laws of Fiesole, 20*l.* 10*s.*; Notes on Frederick the Great, 21*l.*; forty-eight letters, 76*l.*; twenty-seven letters, 21*l.*; a collection of eleven letters, a manuscript, &c. 51*l.* Lilford, Birds of the British Islands, 7 vols., 1885–97, 36*l.* Keats, Endymion, 1818, 25*l.* Thackeray, The Gownsman, 1830, 50*l.* Bible and Psalter, 1650–51, in a contemporary needlework binding, 25*l.* G. Cruikshank, two water-colour drawings for illustrations to the life of Falstaff, 39*l.* W. Blake, Job and Ezekiel, two line engravings, 33*l.* Pope, eighteen autograph letters, 95*l.* Hamlet, 4to, n.d., 105*l.* Shelley, Adonais, 1821, 45*l.* Burton, Anatomy of Melancholy, 1621, 40*l.* Alken, National Sports of Great Britain, 1825, 23*l.* Owen Jones, The Alhambra, 2 vols., 1842–5, 30*l.* Shakespeare, Comedies, Histories, and Tragedies, 1632, the Second Folio, a slightly defective copy, 70*l.* John Scott, a collection of 433 of his engraved works, 3 vols., 81*l.* Firdousi, The Shah-Nameh, Persian manuscript, 17th century, 31*l.* De Bar, Bibliothèque Historiale, 3 vols., 1588, in a handsome contemporary binding, 126*l.* Byron, original autograph manuscript of the Ode to Napoleon Bonaparte, 1814, 320*l.* Turner's Liber Studiorum, 70*l.* The total of the sale was 4,258*l.* 15*s.* 6*d.*

On Friday, the 2nd inst., Messrs. Sotheby sold autograph letters, which included the following: T. Gainsborough, A.L., 1 p., to Sir J. Reynolds, 11*l.* 10*s.* Cromwell, sign manual, 14*l.* 5*s.* Queen Mary I., sign manual, 12*l.* Scott, correspondence with J. W. Croker, 285*l.*; A.L.s., 2 pp., Nov. 4, 1827, 11*l.* 10*s.* Wellington, correspondence with Croker, 42*l.*; autograph memorandum on the Catholic question, 11*l.* H. Walpole, eleven A.L..s, 1759–87, 32*l.* 10*s.* Byron, autograph translation of the War Song of the Greeks, 2 stanzas, 16*l.* 10*s.* Manuscript extracts from Moore's Diary, giving an account of the burning of Byron's memoirs, 25*l.* 10*s.* Cobden, six A.L.s., 13*l.* 10*s.* Tennyson, A.L.s., 1 p., giving permission to publish 'The Charge of the Light Brigade' to a musical setting, 81*l.* Macready, 131 letters to W. J. Fox, 34*l.* Mrs. Gaskell, 40 letters to the same, 50*l.* John Forster, 106 letters to the same, 28*l.* Miss Martineau, 109 letters to the same, 32*l.* Sarah F. Adams, original manuscript of the hymn 'Nearer, my God, to Thee,' 30*l.* 10*s.* Washington, A.L.s., 1½ pp., June 10, 1752, 57*l.* Pope, A.L.s., 3 pp., Sept. 2, 1731, 10*l.* Goldsmith, autograph receipt for 'The History of England,' 34*l.* 10*s.* Sterne, original receipt for the copyright of 'Tristram Shandy,' 65*l.* Alexander Selkirk, manuscript petition to George I., 38*l.* 10*s.* Burns, manuscript of 'Wilt Thou be my Dearie?' 2 stanzas, 41*l.* Chatterton, manuscript poem, 'Heccar and Gaira,' 20*l.* 10*s.* The total of the sale was 1,573*l.* 5*s.*

On Friday in last week Messrs. Hodgson concluded a three days' sale of valuable books. Amongst the more important prices were the following: Neptune François, thirty large folding charts, bound in old red morocco extra, with the arms of Madame de Pompadour, 1753, 43*l.* Le Sacre de Louis XV., old blue French morocco, Paris, 1722, 32*l.* La Martinière, Dictionnaire Géographique, with arms of Madame Victoire, Paris, 1768, 31*l.* Bellin, Le Petit Atlas Maritime, the Lamoignon copy, 5 vols., old citron morocco, 1764, 18*l.* Middleton's Tricke to catch the Old-One, first edition, 1608, 33*l.* Herrick's Hesperides, first edition, 1648, 37*l.*

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Clarke (George), From the Cross to the Crown: being David's Visions in the 23rd Psalm, 2/6

Cohen (Dr. Hermann), The Significance of Judaism for the Progress of Religion, 7*d.*
An address reprinted from the Report of the Fifth Universal Congress for Free Christianity and Religious Freedom, Berlin, 1910.

Day by Day We Worship Thee: Readings and Prayers from Holy Scripture and the Book of Common Prayer, 3/6 net.

Devotions for Holy Communion, 3/6 net.
Compiled from the Roman Missal and Breviary, the 'Paradisus Animæ,' 'The Following of Christ,' the hymns of the Church, and the writings of saints, with a preface by the Rev. Alban Goodier.

Dods (Marcus), Early Letters of, 6/
Selected and edited by his son Marcus Dods.

Elliott (Rev. W. A.), Gold from the Quartz, 2/6
Accounts of missionary work, with 75 illustrations and 2 maps.

Ferguson (Abbie P.), A Month with the Apostle John, a Study of his First Epistle, 1/3 net.

Gregory (J.), Phillips Brooks: a Study for Present-Day Preachers, 2/6 net.

Hunter (John), God and Life, 5/ net.
Sermons delivered, with one exception, in the United States.

Janson (Kristofer), The Religious Views of Björnson and Ibsen, 5*d.*
Another address at the Congress at Berlin.

Knowling (Rev. R. J.), Messianic Interpretation, and other Studies, 3/

Mann (Rev. Horace K.), The Lives of the Popes in the Middle Ages: The Popes of the Gregorian Renaissance: Vol. VIII., 1099–1130.

Niebergall (Prof. Friedrich), The Art of Preaching in Germany, 5*d.*
Another address at the Berlin Congress.

Orr (Rev. James), Sin as a Problem of To-day, 6/

Pierson (Arthur T.), Knowing the Scriptures: Rules and Methods of Bible Study, 5/

Schuyler (H. C.), The Charity of Christ, 2/6 net.

Sutherland (W. D. M.), Ideals for the Christian Life, 2/6 net.

Woolley (Reginald Maxwell), The Liturgy of the Primitive Church, 5/ net.

Law.

Crew's Company Law, 5/ net.

Singewald (Karl), The Doctrine of Non-Suability of the State in the United States.
One of the Johns Hopkins University Studies.

Fine Art and Archæology.

Bumpus (John S.), A Dictionary of Ecclesiastical Terms, 21/ net.
A history and explanation of certain terms used in architecture, ecclesiology, liturgiology, music, ritual cathedral constitution, &c.

Cambridge Antiquarian Society, Proceedings, No. LVI., 7/6 net; No. LVII., 5/ net.

'Liber Studiorum' of J. M. W. Turner in the Victoria and Albert Museum, 3*d.*
Issued by the Board of Education.

Mosso (Angelo), The Dawn of Mediterranean Civilisation, 16/ net.
Translated by Marian C. Harrison, with 203 illustrations.

Pite (Beresford) and others, Building Construction, Vol. I., 18/ net.
With many illustrations. In the Architects' Library.

Wærn (Cecilia), Mediæval Sicily: Aspects of Life and Art in the Middle Ages, 12/6 net.
With many illustrations.

Poetry and Drama.

At Various Times, 3/6 net.
A book of verses.

Belloc (H.), Verses, 5/ net.

Day by Day with the Poets: January, 6*d.*
A calendar of English verse, compiled by Mary A. and Ellen M. Woods.

Duncan (Eric), The Rich Fisherman, and other Tales, 3/6
In verse.

Edinburgh Book of Scottish Verse, 1300–1900.
Selected and edited by W. Macneile Dixon.
Englishman in Greece, 5/ net
A collection of the verse of many English writers, with an introduction by Sir Rennell Rodd.
Furtado (Joseph), Lays of Old Goa, and other Verses on Goan Themes, 8 annas.
A souvenir from Bombay of the fourth centenary of the conquest of Goa.
Goldsmith (Oliver), She Stoops to Conquer, 7/6 net.
With illustrations in colour from drawings by Frederick Simpson Coburn.
Graves (Charles L.), Party Portraits, and other Verses, 1/ net.
Harris (Frank), Shakespeare and his Love, 2/6 net.
A play in four acts and an epilogue.
Hayward (Charles W.), Anthony (the Philosopher), 2/
A play in blank verse in three acts.
Holmes-Tarn (H.), The Ponk, and other Perpetrations, 2/6 net.
With 23 illustrations by Fryniwyd Tennyson Jesse.
Lee (Joseph), Poems, Tales o' our Town, 2/ net.
With illustrations by the author.
Lyle (S.), The Mahdi, and other Poems, 3/ net.
MacBride (Melchior), A Message from the Gods, 1/6 net.
A mystery play.
Meredith Memorial Edition: Poems, 2 vols., 7/6 net each.
Neuburg (Victor B.), The Triumph of Pan, 5/ net.
A volume of poems.
Peabody (Josephine Preston), The Piper, 5/ net.
The Stratford-on-Avon prize play.
Ristine (Frank Humphrey), English Tragicomedy, its Origin and History, 6/6 net.
Scott (Cyril), The Voice of the Ancient, 3/6 net.
Poems, including Discourses to the memory of Mrs. R. A. M. Stevenson.
Smith (Horace), Interludes, Fifth Series, 5/
Three essays and some verses.
Stebbing (William), Five Centuries of English Verse, Impressions: Vol. I. Chaucer to Burns; Vol. II. Wordsworth to Tennyson, 2/ each.
A reissue in the Oxford Edition of Standard Authors.

Bibliography.

Bibliographical Society of America, Bulletin, July—October.
Chambers (R. W.), Catalogue of the Dante Collection in the Library of University College, London, with a Note on the Correspondence of Henry Clark Barlow.
An account of the Dante library bequeathed by H. C. Barlow, with additions from other donors.
Guide to Reading in Social Ethics and Allied Subjects.
List of books and articles selected and described for the use of the general reader, by teachers in Harvard University.
Library of Congress: List of References on Reciprocity, 15c.

Philosophy.

Raffalovich (George), The History of a Soul: an Attempt at Psychology, 3/6 net.

Political Economy.

Russell (Harold A.) Constructive Socialism, 3/6
Deals with (I.) The Problem, (II.) The Factors, (III.) Freedom and Equality, &c.
Smart (William), An Introduction to the Theory of Value, on the Lines of Menger, Wieser, and Böhm-Bawerk, 1/6 net.
New edition.

History and Biography.

Armitage (Harold), Chantrey Land, 10/6 net.
An account of the North Derbyshire village of Norton, with a coloured frontispiece and 83 drawings by Charles Ashmore, and other illustrations.
Champney (Elizabeth W.), Romance of Imperial Rome, 15/
With 60 photogravure and other illustrations.
Cumming (Alex. D.) Old Times in Scotland: Life, Manners, and Customs, 3/6 net.
With introduction by Prof. Cooper.
Diocesis Lincolniensis, Rotuli Roberti Grosseteste, Pars Prima.
Issued by the Canterbury and York Society.
Fothergill (Gerald), The Records of Naval Men, 2/6 net.
Genealogist's Pocket Library, Vol. VIII.
Harland (Marion), Where Ghosts Walk: the Haunts of Familiar Characters in History and Literature: New Series, 9/ net.
With 33 illustrations.
Jerrold (Walter), Douglas Jerrold and 'Punch,' 12/6 net.
With illustrations.
Lucas (Reginald), Prince Francis of Teck, a Memoir, 1/ net.
Morse (Hosea Ballou), The International Relations of the Chinese Empire: the Period of Conflict, 1834–60, 20/ net.
With illustrations, maps, and diagrams.
Papal Envoy during the Reign of Terror: being the Memoirs of Mgr. de Salamon, the Internuncio at Paris during the Revolution, 1790–1801, 10/6 net.
Edited by the Abbé Bridier.
Selden Society: Year-Books of Edward II.: The Eyre of Kent, 6 & 7 Edward II. A.D. 1313–1314, Vol. I.
See p. 733.

Geography and Travel.

Clark (John Willis), A Concise Guide to the Town and University of Cambridge, in an Introduction and Four Walks, 1/ net.
New edition, with many illustrations.
Hedin (Sven), Overland to India, 2 vols., 30/ net.
With 306 illustrations from photographs, water-colour sketches, and drawings by the author, and 2 maps.
Holmes (D. T.), A Scot in France and Switzerland, 4/6 net.
Inouye (Jukichi), Home Life in Tokyo.
With many illustrations.
Milne (Mrs. Leslie), Shans at Home, 15/ net.
With two chapters on Shan history and literature by the Rev. Wilbur Willis Cochrane, and many illustrations.
Shoemaker (Michael Myers), Islam Lands: Nubia, the Sudan, Tunisia, and Algeria, 10/6 net.
With 44 illustrations.
Workman (William Hunter and Fanny Bullock), The Call of the Snowy Hispar, 21/ net.
A narrative of exploration and mountaineering on the northern frontier of India, with 113 illustrations and 2 maps.

Sport and Pastimes.

Gilbey (Sir Walter), Racing Cups 1559 to 1850: Coursing Cups, Illus., 5/ net.
Koenigsmarck (Count Hans von), The Markhor: Sport in Cashmere, 3/6 net.
Translated by Norah Bashford.

Education.

Slosson (Edwin E.), Great American Universities, 10/6 net.
With over 50 illustrations.

Philology.

Companion to Latin Studies, 18/ net.
Edited for the Syndics of the Cambridge University Press by John Edwin Sandys.
Masnavi, by Jalálu 'd-Dín Rúmí: Vol. I. Translation, Vol. II. Commentary, 24 net.
Translated for the first time from the Persian into prose, with a commentary by C. E. Wilson.
Modern Language Teaching, November, 6*d.*
Persian and Turki Dîvâns of Bayram Khân, Khân-Khânân.
Poems in Persian and Turki, edited by E. Denison Ross for the Asiatic Society of Bengal.

School-Books.

Black's School Geography: Geographical Pictures, Series X. Valleys, Packets 1 and 2, 6*d.* each.

Science.

Descriptive Sociology: Chinese, compiled and abstracted upon the plan organized by Herbert Spencer, by E. T. C. Werner, 63/
Edited by H. R. Tedder.
Druery (Charles T.), British Ferns and their Varieties, 7/6 net.
Forbes (A. C.), The Development of British Forestry, 10/6 net.
Contains 71 illustrations.
Gilbey (Sir Walter), Farm Stock 100 Years Ago, 5/ net.
Howe (J. Allen), The Geology of Building Stones, 7/6 net.
In Arnold's Geological Series.
List of Qualified Medical Practitioners: Part I. of the Medical Directory of India, Burma, and Ceylon, 12/6 net.
Practical Road Engineering for the New Traffic Requirements, 5/ net.
Compiled from the special "Roads" issues of *The Surveyor and Municipal and County Engineer* by H. Percy Boulnois.
Protheroe (Ernest), New Illustrated Natural History of the World, 7/6 net.
Stevens (W. Mitchell), Medical Diagnosis, 25/ net.
Whitehead (Alfred North) and Russell (Bertrand), Principia Mathematica, Vol. I., 25/ net.
Williams (A. W.), An Epitomized Index of Dermatological Literature, 12/6 net.
Year-Book of the Scientific and Learned Societies of Great Britain and Ireland, 1909–10.

Juvenile Books.

Allen (Phœbe), All Famous Fellows We, told by certain Leading Residents of the Kitchen Garden, Part II., 1/ net.
Apples, leeks, strawberries, &c., tell their own stories.
Bell (Lettice), The Lost Garden, 3/6
Theological stories, with occasional illustrations. In the Never-Old Stories.
Chatterton (E. Keble), The Boy's Book of Sports, Pastimes, Hobbies, and Amusements, 5/
With 23 illustrations.
Crawford (Ethel K.), More about Jock, 3/6 net.
Illustrated by Alice B. Woodward.
Maude (Nancy), The Little People, 1/ net.
Verses, with a coloured frontispiece by John P. Campbell.
Nesbit (E.), The Magic City, 6/
Illustrations by H. R. Millar.
Treasure-House Series: Greenwich Royal Hospital and the Royal United Service Museum, by Edward Fraser; The British Museum of Natural History (South Kensington), by W. P. Pycraft, 2/6 net each.
Both volumes contain a number of illustrations, and will be useful companions for any boy or girl visiting these Treasure-Houses of the nation.

Fiction.

Child (Richard Washburn), Jim Hands, 6/
A story of American factory life.
Drew (Sara), The Harlot in Heaven, 6/
A story with a religious tendency.
Everett-Green (E.), The House of Silence, 6/
A rising author contracts a friendship with his secretary, who proves a source of inspiration to him. They become engaged, but he meets an American heiress, a woman of great will-power. The story deals with the problem of these three, and the avoidance of tragedy.
Funck-Brentano (Frantz), Cagliostro and Company, 1/6 net.
A sequel to the story of the Diamond Necklace, translated by George Maidment for the Lotus Library.
Kaye (Michael W.), The Cardinal's Past, 6/
A romance of the days of Louis XIII.
Napier (Rosamond), The Faithful Failure, 6/
A clever story of modern love and life.
Raffalovich (George), The Deuce and All, 3/6 net.
Twelve tales, with an introduction on the essence of the short story.
Ranger-Gull (C.), House of Torment, 6/
Relates the life of Mr. John Commendone, sometime gentleman to King Philip II. of Spain at the English Court, his sufferings and adventures, with an account of the persecution in Queen Mary's reign.
Sheppard (Ethel), The Sun-Worshippers, 3/6
Stories of pre-Roman Britain.

General Literature.

Bacon (Francis, Lord Verulam), Essays, 6/ net.
One of the Books of the Verulam Club.
Bates (E. Katharine), The Psychic Realm, 2/6 net.
Carllew (Loris), Alice in Plunderland, 1/ net.
A political skit, illustrated by Linton Jehne.
Chirol (Valentine), Indian Unrest, 5/ net.
A reprint, revised and enlarged, from *The Times*, with an introduction by Sir Alfred Lyall.
Dickensian, December, 3*d.*
Gordon Memorial College at Khartoum, Report and Accounts to December 31, 1909.
Investors' Shilling Year-Book for 1911.
With preface by Sir George Wyatt Truscott.
Irish Book Lover, December, 2/ annually.
Kettle (T. M.), The Day's Burden: Studies, Literary and Political, 2/6 net.
The papers have, for the most part, already appeared in various journals and reviews.
Mordecai (Mrs. Randolph), Phases of Progress, 1/ net.
A study of the evolution of religion, education, and woman.
Osborne (Walter V.), My Case, 1/ net.
The causes and effects of the Osborne judgment.
Parker (Sir Gilbert) and Dawson (Richard), The Land, the People, and the State, 1/ net.
The case for small ownership.
Pitman's Student's Pocket Shorthand Dictionary, with a Complete List of Grammalogues and Contractions, 1/
Rosebery (Lord), The Reform of the House of Lords, 1/ net.
Three speeches delivered in that House on June 20, 1884; March 19, 1888; and March 14, 1910.

Pamphlets.

Anglo-German Relations, 1*d.*
Reprinted from *The Daily Chronicle*.
British Immigration League of Australia, Fifth Annual Report, 1909–10.

Cotton Trade and the Tariff Controversy, 2*d*.
International School of Peace: Some Supposed Just Causes of War, by Hon. Jackson H. Ralston; War not Inevitable, by Hon. John W. Foster; The Waste of Militarism, from the Report of the Massachusetts Commission on the Cost of Living.
Keep the Flag Flying, 1*d*.
A survey of the national and naval position as it stands to-day. Issued by the Imperial Maritime League.
Leyland (John), The German Navy, its Significance and its Development, 1*d*.
Reprinted from *The New York Herald*.
Representation, November, 1*d*.
Sutherland (A. C.), The Advantages of Hereditary Rule, 2*d*. net.
Ward (Mrs. Humphry), Letters to my Neighbours on the Present Election, 2*d*.

FOREIGN.

Theology.

Weinel (Heinrich), Theologiestudium und Kirche, 0m. 40.
Reprint from the Report of the Fifth Congress for Free Christianity at Berlin this year.

Fine Art.

Mantegna (Andrea), l'Œuvre du Maitre, 10fr.
Forms part of the Nouvelle Collection des Classiques de l'Art, and has 200 illustrations.
Molmenti (P.), Tiepolo, la Vie et l'Œuvre du Peintre, 50fr.
Translated by H. L. de Perera, and has 400 illustrations on 254 full-page plates.

Music and Drama.

Ecorcheville (J.), Catalogue du Fonds de Musique ancienne de la Bibliothèque Nationale: Vol. I. A—Air.
Published by the Paris Section of the Société Internationale de Musique.
Eymieu (H.), L'Œuvre de Meyerbeer, 3fr.
Sorel (A. É.), Essais de Psychologie dramatique, 3fr. 50.

History and Biography.

Clouard (H.), Balzac: Pages sociales et politiques, 3fr. 50.
Dimnet (E.), Les Sœurs Brontë, 2fr. 50.
In Les Grands Écrivains Étrangers.
Lavisse (E.), Histoire de France: Vol. IX. Part I. Le Règne de Louis XVI., 1774-89, par H. Carré, P. Sagnac, et E. Lavisse.
Mayer (E.), Italienische Verfassungsgeschichte von der Gothenzeit bis zur Zunftherrschaft, 2 vols., 29m.
Perroud (C.), J.-P. Brissot, Mémoires, 2 vols., 15fr.
Part of the Mémoires et Documents relatifs aux XVIII. et XIX. Siècles.
Quentin-Bauchart (P.), Les Chroniques du Château de Compiègne, 12fr.
Séché (L.), La Jeunesse dorée sous Louis-Philippe, 7fr. 50.

Geography and Travel.

Hallays (A.) En Flânant: à travers l'Alsace, 5fr.

Philology.

Mitteilungen des Seminars für Orientalische Sprachen an der Königlichen Friedrich-Wilhelms-Universität zu Berlin, Jahrgang XIII., 15m.
Edited by Prof. E. Sachau.

Science.

Grasset (Dr.), Le Milieu médical et la Question médicosociale, 2fr.
One of Les Études Contemporaines.

General Literature.

Discours sur les Passions de l'Amour (attribué à Pascal), 3fr. 50.
With a commentary by Émile Faguet.

*** *All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.*

Literary Gossip.

A small private conference was held in London on November 9th and 10th to consider the state of religion among the upper classes. Each day the conference was opened by an address from Dr. Figgis of Mirfield. The subjects were 'The Intellectual Crisis, and the Practical Problem.' These addresses are about to be published with some additional matter by Messrs. Longman in a pamphlet entitled 'Religion and English Society.'

Messrs. Macmillan & Co. will publish immediately 'Twenty Years at Hull-House, with Autobiographical Notes,' by Miss Jane Addams, who has been so intimately associated with the social work of this Chicago Settlement; and a new book, with many illustrations, on Cuba, by Miss Irene A. Wright, who has collected her material during ten years' residence on the island.

The new Supplement to the 'Dictionary of National Biography,' which Messrs. Smith, Elder & Co. intend to issue early in 1912, is now in preparation. In accordance with our practice, we shall publish in the course of next month a list of names which the editor of the 'Dictionary' (Mr. Sidney Lee) has prepared for inclusion in the supplementary volumes, which will deal exclusively with persons who have died since the death of Queen Victoria on January 22nd, 1901, up to the end of 1910. The editor will be happy to consider all suggestions and offers of assistance which may be addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W.

Owing to the General Election, Messrs. George Allen & Sons are postponing the publication of the following books until the end of January: 'Martha, Lady Giffard,' by Julia G. Longe; 'Sanctuaries and Sanctuary Seekers of Mediæval England,' by the Rev. Dr. Cox; 'Memorials of Old Surrey,' edited by the same scholar; and 'A Hospital in the Making,' by B. Burford Rawlings.

Mr. Clement Shorter has been engaged for some years upon a biography of George Borrow. In this work he has had the cordial assistance of the executor of the Borrow family, who has placed a large collection of interesting documents and letters at his disposal. Mr. Shorter will be grateful for any additional material in the way of letters or information that can be furnished to him from other quarters.

The English Review for this month is a double number, and includes among its poetry a poignant little piece by Mr. Thomas Hardy. Mr. Joseph Conrad begins a new novel, 'Under Western Eyes'; and the shorter fiction includes a striking little study by Mr. C. F. Keary, 'Love's Philosophy.' Mr. Lewis Hind writes in a lively style on 'The New Impressionism,' which, whatever its faults, has certainly made a great impression in London; and Mr. Francis Toye has an able survey of 'The Prospects of English Music,' which offers some notable generalizations on popularity and refinement.

Our readers will be interested to hear that the compilation of a much-needed Bibliography of London has been undertaken by a group of persons interested in the subject. The work is to be confined in the first instance to a classification of printed books, pamphlets, tracts, and articles from periodical literature. At some future date a systematic enumeration of MS. sources may also be attempted. Further particulars will be gladly supplied to any one interested by Mr. K. H. Vickers, 4, Verulam Buildings, Gray's Inn.

Future issues of 'Book-Auction Records' will include reports of all scarce and interesting editions which occur in the book-sales at Dublin, Edinburgh, and Glasgow, particularly those of Irish and Scotch works. Such items have not hitherto been recorded in any permanent work of reference.

At the annual dinner of the International Association of Antiquarian Booksellers on January 26th next Prof. Osler and Prof. Selwyn Image will be two of the principal guests.

The London County Council have arranged to hold a Conference of Teachers on January 5th, 6th, and 7th at the Birkbeck College. The subjects to be discussed are 'Specialization in Schools,' 'Memory,' 'The Teaching of Literature and History,' 'The Teaching of Geography,' and on the last day 'Educational Experiments in Schools,' two meetings. On each day there will be two discussions, one in the morning and one in the afternoon.

A correspondent writes:—

"I admire Mr. Frank Reynolds's illustrations of 'Pickwick' so much that I wish they were available not only in their present bulky envelope, but also without the text, which surely can be taken as read, if any text can. Another book that Dickensians find a difficulty in getting is F. G. Kitton's 'Dickens in Pen and Pencil.' Why is not a new edition brought out?"

Our paragraph concerning the English Association last week was, we regret to find, too condensed to be accurate. Lord Morley will preside at the dinner of the Association, but his address will be given earlier at six o'clock.

Our description last week of the Rev. Robert Kane's book 'The Plain Gold Ring' as "a course of sermons" was not quite correct. The book is a course of lectures concerning various aspects of marriage, each lecture being headed with a text.

The French Prix *Vie Heureuse* of the value of 5,000 francs was yesterday week awarded by the Committee to the author of 'Marie-Claire,' noticed in our columns last week.

The late Léopold Delisle's successor at the Académie des Inscriptions is Prof. Charles Diehl, already a "corresponding" member, and an authority on Byzantine literature.

Among recent Parliamentary Papers of interest we note: Education, Special Grants Regulations, 1910–11 (½*d*.); and Scotch Education Reports (4*s*. 10*d*.).

SCIENCE

Tennyson as a Student and Poet of Nature. By Sir Norman Lockyer and Winifred Lockyer. (Macmillan & Co.)

All serious readers of Tennyson are aware of the wide range of his scientific knowledge, and the happy way in which he made poetry out of his singularly accurate observations of many aspects of Nature; but we think the book before us is the first entirely devoted to this aspect of his genius. Sir Norman Lockyer is, of course, an authority on astronomy, and his Introduction is very interesting in its account of Tennyson's zeal for the stars, and his view of cosmic ideas as compared with that of Dante and Milton:

"The deep thought and knowledge are very frequently condensed into a simple adjective instead of being expanded into something of a longer breath to make them apparent enough to compel admiration."

This is well said; and worth quotation too, though not novel, is the poet's musing remark on seeing the clusters in Hercules and Perseus in Sir Norman's observatory: "I cannot think much of the county families after that." In the sixties there were Monday evenings devoted to talk and tobacco which Tennyson occasionally joined, and we learn that one night he astonished the company by giving the names of eight authors who had considered the phenomenon of dust-storms!

When we leave this intimate and delightful preface, we are less pleased with the rest of the book. Experts of mark in various scientific fields supply in many notes a trustworthy commentary on the poet's text, but no attempt has been made to combine their observations in a running narrative, and consequently the whole effect is scrappy; while the Index which might have lessened this drawback for the genuine student is, we regret to say, absent. A thorough revision of the volume, with additions, would, we think, be well worth while, and a little research would discover articles fuller in at least two sections than the notes here given.

The volume, as it stands, is full of striking points which will be new to the ordinary man. Thus in the passage beginning

Like birds the charming serpent draws

we are told that the "well-known popular belief that snakes 'fascinate' birds is erroneous." The earliest birds of paradise brought to Europe lacked legs and feet, and consequently it was believed that "they were a race of limbless birds." There is a learned note on insectivorous plants, but more common flowers, as a whole, are sparsely treated. Perhaps the writers feel that the garden of the poets has already been sufficiently discussed but we think that a comparison of Shakespeare's flora with Tennyson's would have produced some noteworthy results. Do both writers, for instance, mean the same plant by their "long purples"?

Experts in Tennyson are well aware of his use of reminiscences of Greek and Latin and of the lore of earlier poets. On these sides this volume is not well equipped. We might expect, for instance, to see the "sea-blue bird of March" referred to Alcman as well as the kingfisher, and some more notes on "crow," "rook," and "roky," which we touched on in an article on a Shakespearian Dictionary last September. Besides the passages quoted, Tennyson speaks of the nightingale as "bubbling."

Concerning the bird-note meant in

Maud, Maud, Maud, Maud,
They were crying and calling,

there is no reasonable doubt. Instead of the two writers quoted, reference should have been made to Lady Ritchie, Thackeray's daughter, who tells the story of the "caw! caw! caw!" "What time the mighty moon was gathering light" is from Virgil, 'Georgic,' i. 427. The line in 'In Memoriam,'

The last red leaf is whirl'd away,

is admirably phrased; but we cannot forget that Coleridge had already written,

There is not wind enough to whirl
The one red leaf, the last of its clan.

Besides "Night, as black as a raven's feather" in 'Harold,' 'In Memoriam' offers

Let darkness keep her raven gloss,

which recalls to a lover of English poetry Milton's phrase in 'Comus,' "smoothing the raven down Of darkness till it smiled." The "Like a dog, he hunts in dreams," of 'Locksley Hall,' reminds us of Clytymæstra's comment on the sleeping band of Furies in the 'Eumenides':—

ὄναρ διώκεις θῆρα, κλαγγαίνεις δ' ἅπερ
κυών μέριμναν οὔποτ' ἐκλείπων πόνου.

The "gray-eyed morn" of 'Mariana,' a Shakespearian piece, reproduces a phrase from the heavenly rhetoric of 'Romeo and Juliet' (II. iii. 1). For the "hair more black than ashbuds" we should refer to 'Cranford' as well as F. E. Hulme. "Aliquando dormitat bonus Homerus" (p. 179) reproduces a common slip in a classical commonplace. It should be realized that the phrase is Horace's, and therefore scans. A confusion with the passage just quoted previously ("Nature is one with *rapine*") has made on p. 85 the "Nature red in tooth and claw With *ravine*" of 'In Memoriam,' lvi., into "rapine" as well.

Nothing was too small or mean for Tennyson, and the section on 'The Insect World' is worthy of special notice. We add a simile not mentioned which is successfully daring in its use of an action one would regard as outside poetry. In 'Guinevere' Sir Lancelot spied Modred

where he couch'd, and as the gardener's hand
Picks from the colewort a green caterpillar,
So from the high wall and the flowering grove
Of grasses Lancelot pluck'd him by the heel.

Homely illustration is, indeed, a feature of Tennyson. Lancelot says to the Queen in 'Lancelot and Elaine' concerning their first summer of love:—

Then of the crowd ye took no more account
Than of the myriad cricket of the mead,
When its own voice clings to each blade of grass,
And every voice is nothing.

The Queen, too, in 'Pelleas and Ettarre,' when suddenly accused of aiding and inspiring Lancelot, is

As one whose foot is bitten by an ant.

In 'The Holy Grail' Sir Gawain, truly "a reckless and irreverent knight," ventures to remark:—

I will be deafer than the blue-eyed cat,
And thrice as blind as any noonday owl.

OUR LIBRARY TABLE.

A History of the Cavendish Laboratory, 1871–1910. (Longmans.)—This substantial volume, after a chapter describing the building of the Laboratory, contains one by Prof. Arthur Schuster on Clerk-Maxwell's Directorship; another by Dr. R. T. Glazebrook on that of Lord Rayleigh; and a third by Sir Joseph Thomson on his own, under the title of 'A Survey of the Last Twenty-Five Years.' On these follow more detailed studies of the work of the last-named period in successive groups of years, from the pens of Prof. Newall, Prof. Rutherford, Mr. C. T. R. Wilson, and Mr. Norman Campbell respectively. It is natural as well as pardonable that all these memoirs should be extremely complimentary to the past and present Directors and their pupils; and the note of laudation is in some of them pitched so high that the unwary reader might suspect the book of being written from the standpoint of a mutual admiration society. From this it is redeemed by the concluding chapter of Prof. Wilberforce, which not only displays a most welcome sense of humour, but also brings things back to their proper level by showing that virtually the whole teaching of physics at Cambridge, whether by lectures, demonstrations, or research, instead of being, as formerly, scattered throughout the different colleges, is now brought within the Cavendish Laboratory itself.

That this policy has hitherto proved a triumphant success is clear. Whether it will be able to stand the strain that will come when the enthusiasm has died away which has been excited by the discoveries in physics of the last quarter of a century—many of them made outside the walls of the Cavendish, and on different lines from those which it pursues—remains to be seen. In the meantime, both by the researches carried on there and the careful training of investigators like Prof. Rutherford and others whose names figure in these pages, it has done excellent work, and not only the University, but the whole country, may well be proud of it.

The present book is well got up, and equipped with illustrations, portraits, and indexes. The only slip we have noticed is in Mr. Campbell's chapter, where it is said that Mr. Southerns's investigations show that "the weight of a body is affected to some slight extent by the state of its electrification." While this may have been true at the time it was written, Mr. Southerns's subsequent experiments have shown (see *The Athenæum* of the 12th of last month) that this is not the case.

Survival and Reproduction: a New Biological Outlook. By Hermann Reinheimer. (J. M. Watkins.)—In a previous volume Mr. Reinheimer gave an outline of his views concerning the effect which nutrition, both normal and abnormal, has had upon the course of evolution. In the present work he carries the argument further, and attempts to show that the preservation, survival, and adaptation of a species are not necessarily criteria of fitness. He believes—no doubt rightly—that the health of an organism depends upon its nutrition. But he goes further, and argues that an unhealthy mode of nutrition leads to what he terms a parasitic diathesis: the multiplication of individuals or species proceeds at a dangerous and chaotic rate, and becomes, in fact, pathological: his view of what is the normal mode of nutrition is hardly, however, in accordance with the facts of nature. He says that for the animal kingdom

"plant-food alone supplies alimentation concordant with the requirements of stability, and alone prevents parasitic 'needs' and parasitic (*i.e.* geometric) ratios of multiplication. Plant organized food stimulates in a physiological direction, whilst animal food, being charged with katabolic emanations, stimulates in a pathological direction."

In support of his contention he discards natural selection, and attempts to interpret biological phenomena from an entirely new standpoint. An evolution on his lines is conceivable, but it is not the evolution unfolded by nature in the universe. The author is much impressed with Prince Kropotkin's theory of "mutual aid" as a factor more potent in development than a continued struggle for existence between individuals and species.

A few instances from his argument must suffice. Thus he writes on p. 121:—

"The whole species of giant armadillo having been destroyed by the sabre-toothed tiger, the latter's teeth formation rendered it impossible for him to prey on any other animal. The sabre-toothed tiger thus found himself in pronounced and fatal physiological isolation, which is only one of the many startling symptoms of retribution arising from a dysteleological life."

And again on p. 128, speaking of parrots who are fruit-eaters, he says:—

"Here we have striking examples of absence of 'enmity' combined with longevity (non-acceleration), sagacity, sociability—based on what? On legitimate feeding."

As a final instance, the author's remarks (p. 375) may be cited on the habits of the cuckoo, which Darwin and Romanes believed to be due to natural selection perpetuating characters advantageous to the species:—

"The cuckoo, it is clear, is a pronounced criminal. His constitutional developments are not along teleological lines. The female shirks the brooding sacrifice. Highly significant, again, as illustrating biological retribution in the field of teleological adjustment, it is, that insectivorous birds fall a prey to the cuckoo's trick—only one of innumerable instances of the fatalities teleologically arising which implicate the predatory types."

As the cuckoo itself is insectivorous, it would not be of much advantage to the species if it selected as a foster-parent for its young any other than an insectivorous bird. The retribution implied on the unfortunate foster-parent for the ancestral error of diverging from its proper plant-food is typical of Mr. Reinheimer's biology, which appears to us more suited to the Garden of Eden than to the world as we know it.

The Modern Treatment of Alcoholism and Drug Narcotism. By C. A. McBride. (Rebman.)—The contents of this book somewhat belie the title. Dr. McBride does not discuss the modern treatment at large of alcoholism and drug narcotism, but deals with a special method which has yielded him satisfactory results. The personal factors which enter into the treatment of all patients who have acquired these bad habits render a special method unsatisfactory if it be employed as a matter of routine. Dr. McBride confesses that the patient must desire to be cured, or all treatment will be ineffectual; and it is certain that the personality of the healer, whether it be called suggestion or the influence of a strong will over one which is weaker, is of dominant importance. Any method may suffice if these two factors are present, whilst the want of either has led to the failure of every system hitherto been devised.

Under the general heading of inebriety Dr. McBride considers the chloroform and opium habits, and the ether-drinking which originated some years ago in the neighbourhood of Draperstown. Details of cases are given, and in some instances it seems that the author has forgotten Dante's warning: "Things that incredible appear should rarely pass the lips, for men, though blameless, are by them discredited." By some error in writing the book or in revising the proof-sheets the same cases appear, in almost identical words, on several occasions at intervals of only a few pages.

SOCIETIES.

Royal.—*Nov.* 24.—Sir Archibald Geikie, President, followed by Mr. A. B. Kempe, V.P., in the chair.—The following papers were read: 'On the Sequence of Chemical Forms in Stellar Spectra, by Sir Norman Lockyer,—'Influence of Viscosity on the Stability of the Flow of Fluids,' by Mr. A. Mallock,—'On Atmospheric Oscillations,' by Mr. Horace Lamb,—'A Theory of the Chemical Action of the Electric Discharge in Electrolytic Gas and other Gases,' by Mr. P. J. Kirkby,—'An Electrostatic Voltmeter for Photographic Recording of the Atmospheric Potential,' by Mr. G. W. Walker,—'Optical Dispersion: an Analysis of its Actual Dependence upon Physical Conditions,' by Dr. T. H. Havelock,—'The Spectrum of Halley's Comet,' by Mr. C. P. Butler,—and 'A Geometrical Proof of the Theorem of a Double Six of Straight Lines,' by Dr. H. F. Baker.

Geological.—*Nov.* 23.—Prof. W. W. Watts, President, in the chair.—Mr. C. M. P. Wright was elected a Fellow.—The following communications were read: 'The Effects of Secular Oscillation in Egypt during the Eocene and Cretaceous Periods,' by Dr. W. Fraser Hume, Director of the Geological Survey of Egypt,—and 'The Origin of the British Trias,' by Mr. A. R. Horwood.

Asiatic.—*Nov.* 8.—Sir Raymond West, Director, in the chair.—The Rev. J. J. Johnson read a paper entitled 'Notes on Two Schools of the Vedanta (Vallabhîya and Naimbârka).'

Now that the literature of the Vallabhîyas and the Naimbârkas has, to a large extent, been published, there is a possibility of the claim of these schools to be called Vedântins being fully investigated. It may be assumed, provisionally, that, as they possess such an independent literature based on the same Vedântic authorities, they are entitled to be regarded as Vedântins equally with the school of S'ankara. The subject may be considered under the three heads of Acâryas and Sampradâyas, Literature, and Siddhântas or Doctrines.

I. Profs. Wilson and Monier-Williams have given some account of the Acâryas Vallabha and Nimbârka, founders of the above schools or systems of the Vedânta, and their Sampradâyas.

Speaking of the doctrines of Vallabha, Prof. Wilson says that it may be inferred that the followers of this creed adopt the principles of the Vedânta philosophy, and consider the material world as one in substance with the Supreme, although in an illusory manner. It is not clear what is meant by "although in an illusory manner," but an examination of the literature shows that the material world is really none other than the Supreme, with the qualities of intelligence and bliss rendered unmanifest or suppressed.

Sir M. Monier-Williams says that Vallabha's system is called pure non-duality (*S'uddhâdvaita*) to distinguish it from the qualified non-duality of Râmânuja (*Vis'istâdvaita*); but this, when closely examined, seems to be a distinction without much difference. Here, again, an examination of the *siddhântas* will disclose a great difference. Of Nimbârka the same writer says that he held that every man's spirit was capable of being absorbed into God's Spirit, and that such an end was to be aimed at. This statement also requires to be modified on further inquiry. According to the literature, there continues distinct existence (*vibhâga*) of the *jîva* or soul in *mukti* (liberation), together with a certain *avibhâga* or non-distinction.

II. The literature of both schools, as now published, is to be found mentioned in the Catalogues of Sanskrit Literature in the British Museum, but supplemented by books, both Vallabhîya and Naimbârka, which have been published more recently. It consists of *bhâsyas*, or commentaries, by Vallabha and Nimbârka, as well as minor works by the same authors, such as the Nibandha and Das'as'loki, summarizing their respective *siddhântas*. There are also important works by various disciples, in the case of Nimbârka; and a few less important ones, perhaps, by successors of Vallabha.

III. In order to get a clear idea of the *siddhântas* or doctrines of these schools, it is well to study the works they profess to summarize, comparing them with the commentaries by the founders of the systems, and other sources.

The *siddhântas* of the Vallabhîyas may be summarized as follows: Brahman is one all-powerful, all-knowing, all-doing, having the form (nature) of existence, intelligence, and bliss. From Brahman is the outgoing, as of sparks from fire, of *Jada* (material world), *Jîva* (soul), and *Antahstha* (the Abider-within or Antaryâmin). There is *tirodhâna*, or suppression of intelligence and bliss, in *Jada*, and of bliss in *Jîva*, by the will of Hari (the Supreme). But when these qualities are manifested, all is Brahman alone, as it really was before such manifestation. This *srsti*, or emission, is for His own delight. In this Brahman does not undergo real change of nature; there is only *parinâma*, or modification of form, as, for instance, in the cases of gold and clay, as seen in their products. The processes of *âvirbhâva*, or manifestation of qualities and forms of things, and *tirobhâva*, or absence of this manifestation (suppression), are sufficient to account for all phenomena. Soul and the world are real and eternal, not produced at any time, only manifested. *Bheda*, or difference, is when soul and the world are thus manifested; and *abheda* (non-difference) is the true reality, when there is return to the Supreme. Thus, there is no real *bheda*, for all is Brahman. In *Mukti*, or liberation, a kind of *bheda* may remain for the *mukta* (liberated one), in order to the enjoyment of the Supreme.

The Naimbârka *siddhântas* may be briefly stated thus: Brahman is a substrate of unthinkable, infinite, untranscendable, essential, vastest nature (*svarûpa*), qualities, &c., and possessing a nature (*svabhâva*) different and non-different from *Jîva* (soul) and *Jada* (matter). There is *bheda* (difference) in essential nature (*svarûpa*) of all these from one another. There is also *abheda*, because both *Jîva* and *Jada* depend on Brahman, who is the self of all, the all-controller, all-pervader, of self-dependent existence, and the container of all.

Mukti, or liberation, is cessation of relation with *Prakriti*, or nature, and its effects, and attainment of true nature, as regards perfect knowledge or rather infinite knowledge, &c., and uninterrupted intuition and enjoyment of the Supreme. But in *mukti* there remains a natural distinction of *svarûpa*, or essence, which allows of a natural non-distinction also, as in the case of a possessor of qualities and his qualities.

A discussion followed, in which Dr. Grierson, Mr. Thomas, and Prof. Barnett took part.

Society of Antiquaries.—*Dec.* 1.—Dr. C. H. Read, President, in the chair.—Mr. W. D. Caroe contributed a paper on two seventeenth-century oil paintings of the Choir of Canterbury Cathedral. Both pictures were exhibited. The first is inscribed: "Thos. Johnson, fecit. Canterbury Quire as in 1657. Y^e^ prospecte from y^e^ Clock House." "Y^e^ Clock House" is Prior Chillenden's pulpitum, which contained a clock, as can be seen from Cole's drawing in Dart. The second has no inscription or signature. The point of view is much the same as in No. 1, but a little more elevated.

Little is known about Johnson: he drew for Dugdale, and is also the author of the plan of Canterbury generally called Hollar's. His present picture was exhibited at the Royal Society in 1685, at a time when Pepys was President and Wren a member of Council, having passed the chair.

A remarkable feature of the picture is the extraordinary accuracy of detail, and it is thus extremely valuable as illustrating points in the building which have since been lost. Thus, for example, the hooks from which the hangings depended on Eastrey's screen are shown. These were cut out by Austin, and the holes filled in with the pieces of stone now to be seen. Again, wall paintings, now lost, are shown on the outer walls of the aisles. The monks' stalls erected by Prior Eastrey, which remained until 1704, are also shown. In that year they were replaced by others made by John Smallwell of London, which in their turn were removed by Sir Gilbert Scott in 1879.

The iron screens enclosing the south aisle and separating the choir from the Trinity chapel are clearly seen. These screens were in 1748 removed to the south-west porch and west door, where they now are.

A more difficult subject is the altar and altar-screen. The latter, it has been suggested, was a low wall running across the presbytery and decorated with tabernacle work and imagery. On both sides would be doors leading to the space behind; and the wearing of the steps by the traffic passing through these doors is clearly shown in Johnson's picture. In 1642 this screen was destroyed, and in 1664 Peter Hartover was employed to erect a new screen of wood. There is some little difficulty about this, for, when the agreement was made with Hartover, something was standing by way of a screen, but whether this was part of Chillenden's altarpiece or an earlier work of Hartover's is not certain. The balance of opinion, however, is in favour of its being the latter, for it was certainly of wood, and there can be little doubt that Chillenden's was of stone, although some authorities disagree on this point. The last alteration made in this part of the building was in 1835, when the altar was moved from its proper position to the top of the ascent; the archbishop's chair had been removed, from its correct place behind the altar, some little time before.

The second picture, which has been ascribed wrongly to Pieter Neefs, although a better painting, is far from accurate, and must have been executed away from the church. It shows the organ, built by Pearce, and the organ-loft, but the details are by no means correct. In this connexion it is interesting to note that the portable Elizabethan organ has recently been recovered, and placed in the Library.

Linnean.—*Nov.* 17.—Dr. D. H. Scott, President, in the chair.—Dr. E. Hindle and Mr. C. St. John Nevill were elected Fellows.—Mr. W. C. Worsdell exhibited specimens of maize showing androgynous inflorescences, from Pretoria, and a native tortoise carved from some unknown wood, which had been riddled by a wood-boring beetle in Cape Town, identified as *Botrychoplites cornutus*, Oliv.—Prof. J. W. H. Trail exhibited specimens and a lantern-slide of a remarkable form of *Rubus idæus*, distributed over a considerable district in Aberdeenshire, in which the normal number of leaflets was increased by an extra basal pair. A discussion followed, in which Prof. Henslow, Mr. H. Groves, and the President took part.—The General Secretary showed a monstrous pear similar to those figured by Dr. Masters in his 'Vegetable Teratology,' which had been picked up under a pear tree in a Holloway garden by Mr. A. H. Williams. Prof. Henslow and Mr. Worsdell remarked upon the frequency of this monstrosity and its probable origin.

Prof. G. Henslow read papers on 'A Theoretical Origin of *Plantago maritima*, L., and *P. alpina*, L., from *P. coronopus*, L. Vars.,' and 'A Theoretical Origin of Monocotyledons from Aquatic Dicotyledons, through Self-Adaptation to an Aquatic Habit: being Supplementary Observations to a Previous Paper (*Journ. Linn. Soc.*, Bot. xxix., 1892, p. 485).'—Criticisms were offered by the President, Dr. Marie Stopes, Prof. Trail, the Rev. T. R. R. Stebbing, Mr. E. G. Baker, Mr. F. N. Williams, Mr. J. C. Shenstone, Dr. Otto Stapf, Dr. Rendle, Mr. Worsdell, and Mr. W. H. Pugsley (a visitor).

Zoological.—*Nov.* 15.—Dr. S. F. Harmer, V.P., in the chair.—The Secretary read a report on the additions to the menagerie from June to October.—Mr. J. L. Bonhote exhibited a spirit-specimen of a young Cairo spiny mouse (*Acomys cahirinus*), about twelve hours old. He also remarked on a pair of hybrids between the bramble-finch (*Fringilla montifringilla*) and the chaffinch (*F. cœlebs*), which he had deposited in the gardens, and which represented a cross bred for the first time in 1907.—Mrs. R. Haig Thomas exhibited a series of skins illustrating an experiment in pheasant-breeding, and gave an account of the production of *Thaumalea obscura* from a cross between a female *T. amherstì* and a male *T. picta*.—Dr. W. Nicoll and Prof. E. A. Minchin exhibited specimens of two species of cysticercoids found in the body-cavity of rat-fleas (*Ceratophyllus fasciatus*). One of these species had been found in about four per cent of the fleas examined and had been shown, by means of feeding experiments carried on by Dr. Nicoll, to be the larval form of the common rat-tapeworm (*Hymenolepis diminuta*).—The Hon. N. C. Rothschild exhibited several species of fleas which were of interest in connexion with the spreading of plague by these insects.—Mr. R. I. Pocock exhibited a living specimen of the black rat (*Mus rattus*) from Sark which had recently been presented to the menagerie by Mrs. C. Russell. He also exhibited a female hybrid, bred in the gardens, between a male black lemur (*Lemur macaco*) and a female of the red-fronted variety of the fulvous lemur (*L. fulvus rufifrons*), and pointed out that the offspring resembled neither of its parents.

Mr. J. L. Bonhote read a paper dealing with some experiments he had made on the occurrence of the webfoot character in pigeons.—Mr. E. Degen read a paper entitled 'Notes on the Little-Known Lizard *Lacerta jacksoni*, Blgr., with Special Reference to its Cranial Characters,' based on a series of specimens recently procured by Mr. R. Kemp in British East Africa.—Mr. G. A. Boulenger read a paper 'On *Lacerta peloponnesiaca*, Bibr.,' which contained a new description of this little-known lizard.—A paper entitled 'Remarks on Two Species of Fishes of the Genus Gobius, from Observations made at Roscoff,' was read by Mr. E. G. Boulenger, and communicated by Mr. G. A. Boulenger. It dealt with the specific distinction of *Gobius minutus* and *G. microps*.

Microscopical.—*Nov.* 16.—Prof. J. A. Thomson, President, in the chair.—In connexion with the gift of two slides of Pleurosigma, the Hon. T. Kirkman, the donor, asked whether freshwater Pleurosigmæ with oblique striæ are rare.—Mr. M. J. Allan of Geelong sent a slide of spicules of a species of Gorgonia unknown to him, concerning the identification of which he sought information. He also sent some slides mounted in fluid by a method of his own. Mr. Merlin sent for exhibition three photomicrographs of Grayson's rulings which Mr. Grayson had sent him. They showed the 100,000 110,000, and 120,000 bands of Grayson's 12-band plate. Previously no photograph had ever been exhibited of anything over 112,595 lines to the inch.—Dr. Butcher exhibited a number of photomicrographs of diatoms. The photographs were taken in series, and represented successive focal planes or foci of each object. The conditions under which they were taken were stated.—Mr. A. E. Hilton exhibited under microscopes a number of mounted specimens of British Mycetozoa. He said that at the present time the disposition was to classify the Mycetozoa among the Rhizopoda, but their metamorphoses marked them off as an entirely distinct group. Their life-history presented three principal phases—aquatic, amœboid, and aerial. The question of the sexuality of the Mycetozoa was very obscure. In all three phases there were nuclear divisions, and in the maturer stages the nuclei multiply greatly. There were also nuclear fusions followed by reduction divisions.

The President made a communication on Japanese Pennatulids and exhibited some typical specimens. He said he had been entrusted by Prof. Ijima of Tokyo University with a collection of Pennatulids, on the study of which he was now engaged. The President also read two papers by Dr. Jas. F. Gemmill: 'Aerator for Small Aquaria' and 'Adaptation of Ordinary Paraffin Baths for Vacuum Embedding.'—Mr. J. E. Barnard read papers 'On the Use of a Metallic Electric Arc in Photomicrography' and on 'A Simple Method of obtaining Instantaneous Photomicrographs.'

Royal Institution.—*Dec.* 5.—Sir James Crichton-Browne, Treasurer and V.P., in the chair.—Prof. Emanuele Paterno di Sessa (Rome), Prof. Dr. Emil Gabriel Warburg (Charlottenburg), Prof. Jules Henri Poincaré (Paris), Prof. Alexander Graham Bell (Washington), and Prof. Pëtr Nikolájewitsch Lebedew (Moscow) were elected Honorary Members. Mr. H. Rudston Read and Mr. W. A. Tanner were elected Members.

Anthropological Institute.—*Nov.* 29.—Dr. A. Keith read a paper on 'Certain Physical Characters of the Negroes of the Congo Free State and Nigeria.' His account was founded on data collected by (1) Mr. E. Torday amongst tribes in the Congo Free State, including the Bushongo, Basoka, Sango, and several others; (2) by Mr. P. A. Talbot in Southern Nigeria, including the tribes of the Ekoi, Kabila, and Korawfs. Dr. Keith had also at his disposal three collections of crania: an extensive one of the Batatela (a tribe towards the eastern part of the Congo Free State), which was brought home by Mr. Torday; another from Southern Nigeria, which he owed to Mr. P. A. Talbot; and a third (from the delta of the Niger) which had been placed at his disposal by Dr. Frank Corner.

In British Nigeria there are several types, but the one which he regarded as characteristic was represented by individuals of low stature, relatively long-headed, with the skull decidedly flattened from side to side. Many of the physical characters of this Nigerian type can be recognized in the Sango and other Congo tribes bordering on the Sudan. In head-form, although not in stature, the Dinkas and Furs of the Nilotic tribes resemble the Nigerian type. In a contracted type which is prevalent in the Congo Free State, and which may be called the Congolese type, the head bulges laterally in the parietal region and is relatively short and low.

The Batatela and the Basoka are representative of this type. It occurs also in some Nigerian tribes, and in the Nyam-Nyam and Baran tribes of the Sudan. The Korawfs, a Nigerian tribe near the borders of the German Cameroons, are of a low stature with relatively long arms, as in Sir Harry Johnston's "Forest Negro type"; but in head-form they resemble the Nigerian type of negro. The Bushongo from the South Central part of the Congo Free State are tall compared with the Korawfs, but possess the massive head, great span, and large nose of the "Forest type." In many features the Bushongo are related to certain of the Sudan tribes, such as the Nyam-Nyam. To account for the present distribution of physical characters among the negro tribes of Equatorial Africa, one must assume that there has been a free intermigration of tribes, and that in their evolution the tendency in one tribe has been towards the accentuation of one set of features; in another tribe, of another set of characters. Thus in the Nilotic Dinkas high stature and narrow-headedness have become marked characters; in typical Nigerians, low stature and narrow heads; in the Basoka, a wide short head and low stature; and in the Buruna a wide head and high stature. Interbreeding may have played a part in the determination of tribal characters; if it had played a great part, we should have found a greater degree of physical uniformity. The extent to which an admixture of Arab blood has modified the physical characters of negro tribes has probably been exaggerated.

Society of Engineers.—*Dec.* 5.—Mr. Reginald Brown read a paper on 'The Working of the Road Development Act, 1909.'

MEEEINGS NEXT WEEK.

Mon.	Surveyors' Institution, 4.—'The Organization of Agriculture Credit under Land and Local Credit Societies,' Mr. R. M. D. Sanders.	
—	London Institution, 5.—'Ruskin's Bible of Amiens,' Mr. H. Beaumont.	
—	Society of Arts, 8.—'Industrial Pyrometry,' Lecture IV., Mr. C. Darling. (Cantor Lectures.)	
Tues.	Asiatic, 4.—'The Kandyan Constitution,' Mr. H. W. Codrington.	
—	Faraday, 8.—'Separation of Oxygen by Cold,' Mr. J. Swinburne; 'New Apparatus for the Electro-analytical Determination of Metals,' Messrs. H. J. S. Sand and W. M. Smalley.	
—	Institution of Civil Engineers, 8.—Concluding Discussion on 'Portland Cement and the Question of its Aeration.'	
—	Anthropological Institute, 8.15.—'Some Unexplored Routes between Angora and Eregli,' Mr. R. Campbell Thompson.	
—	Colonial Institute, 8.30.—'The Necessity for an Imperial Parliament,' Sir J. Bevan Edwards.	
—	Zoological, 8.30.—'Zoological Nomenclature,' Dr. W. E. Hoyle; and other Papers.	
Wed.	Society of Arts, 8.—'A New View of Roman London,' Mr. Reginald A. Smith.	
Thurs.	Society of Arts, 4.30.—'The Taj Mahal and its Relation to Indian Architecture,' Mr. R. F. Chisholm. (Indian Section.)	
—	Historical, 5.—'Respublica Christiana,' Rev. J. N. Figgis.	
—	London Institution, 6.—'Lore, Legend, and Life 'twixt Tyne and Tweed,' Mr. Maberly Phillips.	
—	Royal Numismatic, 6.30.—'The Trial of the Pyx, &c., under Charles I.,' Mr. H. Symonds; 'Alexandrian Tetradrachms of Tiberius,' Mr. J. G. Milne.	
—	Institution of Electrical Engineers, 8.—'Submarine Cables for Long-Distance Telephone Circuits,' Major W. A. J. O'Meara.	
—	Linnean, 8.—'Reports on the International Botanical Congress at Brussels, 1910,' Dr. Otto Stapf and others; and other Papers.	
—	Chemical, 8.30.—'Studies on Enzyme Action,' Parts XV., XVI., and XVII., Messrs. H. E. and E. F. Armstrong and E. Horton; and other Papers.	
Fri.	Institution of Civil Engineers, 8.—'Mathematical Deduction of the Most Economical Ratio of Reinforcement for Reinforced-Concrete Structures,' Mr. R. N. Mirza. (Students' Meeting.)	
—	Institution of Mechanical Engineers, 8.—'The Production of Castings to withstand High Pressures,' Prof. H. C. H. Carpenter and Mr. C. A. Edwards; 'The Constitution of Troostite and the Tempering of Steel,' Mr. A. McCance.	

Science Gossip.

The Physical Society will hold its sixth annual exhibition of electrical, optical, and other physical apparatus at the Imperial College of Science, South Kensington, on Tuesday, the 20th inst. Dr. J. A. Fleming will give a short experimental discourse on Detectors in the afternoon and also at the evening session.

Prof. Angelo Mosso, the eminent physiologist, whose death in his 65th year is announced from Turin, began as an army doctor, and eventually became Professor at the University of Turin. In addition to his other work he invented several medical instruments, and founded the scientific institute on Monte Rosa, with a view to observing the effects of high altitudes on human beings. The results were described in his work 'L'Uomo sulle Alpi.' In 1899 the Accademia dei Lincei conferred on him the "Grand Prix" for his studies on the circulation of the blood in the brain. Prof. Mosso was a keen archæologist, and his excavations in South Italy and Crete attracted much attention.

Another small planet was photographically discovered by the Rev. J. H. Metcalf at Taunton, Mass., on October 28th.

There is now no doubt that the comet detected by Signor Cerulli (*e*, 1910) on the 8th ult. is a return of Faye's periodical comet. Prof. Strömgren of Copenhagen showed that the perihelion passage in 1903 would be accelerated by some three months on account of perturbations due to a near approach to Jupiter, and assigned the 3rd of May as its probable date that year. But this could not be verified then, as the comet was unfavourably situated during the spring and summer of that year, and was not seen at all. It is, however, now fully confirmed. Revised elements by Dr. Ebell in No. 2457 of the *Astronomische Nachrichten* showed that the comet passed its perihelion this year on the 2nd of November, and was nearest the earth on the 12th (distance 0·67 in terms of the earth's mean distance from the sun, or about 62,000,000 miles), so that it was almost at its brightest when first seen. The magnitude is diminishing very slowly, and the apparent place for the rest of this year will continue to be in the southern part of the constellation Taurus.

Halley's Comet was photographed with the Reynolds reflector at the Khedivial Observatory, Helwan, on the 7th, 9th, and 11th of November. On the last of these nights it was observed by Prof. Barnard at the Yerkes Observatory, being then to the north of ϵ Corvi; its brightness was equal to that of a star of the eleventh magnitude.

We have received Nos. 5–8 of the second volume of the *Publications* of the Allegheny Observatory of the University of Pittsburgh. The first of these contains a discussion of the orbit of the spectroscopic binary 30 H Ursæ Majoris. The spectrum of the star closely resembles that of α Lyræ, but the orbital motion would seem to be peculiar and to suggest a secondary oscillation. The principal period amounts to 11·58 days.

The second gives further observations of θ Aquilæ, and a new determination of its orbit, which is very eccentric, and has a period of 17·12 days, but this is probably variable, and increasing in length; the spectrum shows a score of fine metallic lines.

The third is on the orbits of the spectroscopic components of 57 Cygni, the period of which is only about 2·85 days. The above three papers are by Mr. Robert H. Baker.

The fourth, by Mr. Frank C. Jordan, is on the orbit of π Andromedæ, which has a variable radial velocity, and whose period is found to amount to 143·67 days. It is an interesting fact, the author remarks, that "the increase of eccentricity with period is very evident."

FINE ARTS

FRENCH ENGRAVINGS AND ILLUSTRATED BOOKS.

French Portrait Engraving of the Seventeenth and Eighteenth Centuries. By T. H. Thomas. (Bell & Sons.)—Mr. Thomas as a writer on engravings is unknown to us, but he has planned and executed a very useful and accurate volume on the comprehensive subject of French portrait engraving of the seventeenth and eighteenth centuries. The period covered ranges from about 1625 to the Revolution. The finest of these portraits are beautiful works of art, as all who saw the small exhibition at Messrs. Obach's a year ago must have realized.

Mr. Thomas refers (p. 7) to Nanteuil, who, like other early engravers, "drew from life the larger part of the portraits he engraved." There can hardly be any doubt, we think, that in France, as in England, all the best engravers were skilful draughtsmen, and that draughtsmanship was regarded as one of the first principles of the engraver's art. It is fairly certain that whole-length and other portraits were engraved, not directly from the painted picture, but from a small drawing of the size, and for the express purpose, of the engraving. This was a common practice in England. It is obvious that to engrave from a whole-length life-size canvas would be a most difficult and distracting process. Sometimes, as in the case of the series of "Portraits of Ladies of Rank and Fashion," the artist—in this case it was Hoppner—failed to carry out his part of a contract, and the engraver stepped in and painted some of the portrait, besides engraving it.

This volume, with its close study of the whole subject, is a philosophical and critical rather than a practical guide to French portrait engraving. Mr. Thomas discusses minutely and with intimate knowledge the various qualities of each engraver's work. He has, in fact, exhausted the theoretical side of the subject. What is now needed is a series of handbooks for the collector such as those done for English engravers by Mr. Whitman and Mr. Gordon Goodwin. Especially is there need of a good book on Nanteuil, with a *catalogue raisonné* of his works. Mr. Thomas would be well advised in undertaking such a book, and the exhaustive study of Nanteuil in the volume now before us would serve as an admirable preface. The one serious fault in 'French Portrait Engraving' is the wretched apology for an "Index," the titles of the hundreds of portraits named in the body of the work being entirely omitted.

The Scholar Gipsy and Thyrsis. By Matthew Arnold. Illustrated by W. Russell Flint. (P. Lee Warner.)—To every Oxford pedestrian, from past memories or present knowledge, "the two Hinkseys" make loud appeal. On no side is the transition so swift from the *Romæ strepitum* or the turnpike road to rural solitude. There was a time—and the interval is not much lengthened now—when a ten-minute walk from Folly Bridge carried one into the nearest village, with its fine old church and its easygoing parson, so often abandoning his Sunday pulpit to strangers that he was said to resemble Nelson's England in expecting every man to do his duty; thence through the sister hamlets to the fir-topped Berkshire hill which looked upon the White Horse range and vales.

But now for fifty years it has been haunted, holy ground, "each field, each flower, each stick" vocal with the two famous melodies, Matthew Arnold's 'The Scholar Gipsy' and 'Thyrsis.' We noticed a short time ago their reprint in a wealth of photographic decoration by Mr. Taunt; now Mr. Lee Warner sends us the same poems, enriching them with ten water-colours reproduced by the Medici process from the highly competent brush of Mr. Russell Flint. Of these, six are taken from the natural scenes; two are sea-pieces; two purely imaginative.

The scenes are of spots also photographed in Mr. Taunt's volume; and it is instructive to compare the aspects of Nature as she presents them severally to the camera and to the artist. The photograph, for instance, gives us Cumnor Hurst, transferring exactly the seven fir trees and the single elm which we know so well; it is a primrose by the river's brim—and nothing more. Mr. Flint (p. 65) paints the same group with a slightly enlarged foreground, but gives us, too, the colouring, the environment, the atmosphere, which flood the little field and hedgerow with association; show it to us as Arnold saw it, as we saw it ourselves under the influence of his verse, as the camera could not show it. The same comparison conveys the same illusion in the not less beautiful Bablock-hythe (p. 13) and Godstow Bridge (p. 19): in the former we see the Scholar Gipsy in the slow-swinging punt, his lap filled with anemone, bluebell, orchis, his fingers trailing in the cool stream; while above Godstow Bridge the mowers stand with suspended scythe to watch the tiny swell of the passing skiff. Nor less suggestive are the drawings of distant Oxford towers, in the one brought nearer to our mind's eye by the road winding out of sight, in the other by the line of festal light in Christchurch hall, standing out of the dusk by skilful microscopic touches.

Of the purely imaginative pictures, 'The Dreaming Garden Trees' (p. 49) seems to have slightly suffered in reproduction, turning the green grass to blue; or is this, perhaps, the effect of

> The full moon and the white evening star?

In the two sea-pieces of the Tyrian trader's voyage (pp. 31, 37) the artist has exactly caught the hue and poise of the "cool-haired creepers" beneath an Alpine mistral or the cold wind blowing southward down the Ægean. Only, on p. 31, is not the breeze too strong for oars to be used under such a press of canvas? And so rocky a shore as that on which (p. 37) the trader lands would surely by its seaweed, if not by its mud, discolour the water rather more. Of the one remaining fancy sketch, the apotheosis of Proserpine on p. 55, we prefer to say nothing: it is pretty, but is it art?

The book has been beautifully got-up—type and paper sumptuous; binding, with its single bunch of fritillaries, delicately appropriate. It is a joy for ever.

The Parables. Illustrated by Eugène Burnand. (Eyre & Spottiswoode.) — M. Burnand's illustrations to the parables have already achieved renown in France. They are offered to English connoisseurs in this sumptuous volume. Unlike many recent illustrators of the New Testament M. Burnand has made no attempt to orientalize his treatment. He can afford to disdain the facile, often specious, charm of local colour. His pictures have a human simplicity and realism as independent of time and place as the parables have themselves become for Western Christians. So far as the present writer's experience goes, these pictures are unique of their kind in conception and treatment. The book contains a preface by M. André Michel which is a brief review of Christian art from its beginnings; and also a "Preamble" by the Vicomte Eugène-Melchior de Vogüé, which is a critical eulogy of this particular work of M. Burnand. The edition is limited to 100 numbered copies. Considering the beauty of the pictures and manner of their reproduction, we cannot but think that there will be many disappointed applicants.

The Rime of the Ancient Mariner. By Samuel Taylor Coleridge. Presented by Willy Pogány. (Harrap & Co.)—From the shifting word-pageantry of 'The Ancient Mariner,' in which the dream-scenery of delirium mingles strangely with the imagery, now of a fair English country-side, now of stupendous frozen seas, Mr. Pogány has selected a score of striking moments for translation into the language of form and colour. In carrying out his scheme the artist employs his favourite medium of water-colour, which in his hands serves admirably to express the luminous gloom, the vague yet radiant splendours of floe and iceberg. Amongst the more successful of the series are 'The Phantom Barque,' 'The Mariner's Ship Becalmed,' 'The Ship as seen through the Fog by Moonlight' (where, however, the albatross is not placed aright), 'The Ivy-tod in the Wood,' and 'The Bride's Garden-Bower.' Better still than all these is the visionary glimpse of the ship looming through the Death-fires above the rotting waters of "that Silent Sea."

These delicately fantastic colour-pictures are, however, not the only attractive feature of the book. Every page is embellished in two colours, and presents some novel design, some quaint emblem or symbolic drawing in black and white. The artist has achieved a labour of love, loading every rift with ore. This beautiful book is published in four editions at various prices.

Another book distinguished for its ornament is Tennyson's *Lancelot and Elaine*, published by Mr. S. T. Freemantle's executor. The decorations by Mr. Reginald L. Knowles are very effective, especially in the binding. There are two editions—one in velvet calf, and one on hand-made paper in vellum. Both are desirable possessions.

Messrs. Chapman & Hall, in conjunction with Messrs. Lawrence & Jellicoe, have issued yet another edition of *The Pickwick Papers*, and its two handsome volumes, with numerous illustrations—a good proportion of which are in colour—by Mr. Cecil Aldin, are especially suited for presentation. Mr. Aldin's style reverts to the familiar. His Pickwickians have much of the grotesqueness of their prototypes, neither does he appear to aim, as did Mr. Frank Reynolds recently, at representing them and their friends in the light of normal humanity. This, however, being a question of the point of view, is scarcely matter for legitimate cavil. The colouring is bright and effective, though somewhat lacking in the quality of suggestion; and in depicting the wild flight of Mr. Winkle from the infuriated Dowler round the Royal Crescent at Bath the artist has given us—the horror of the situation notwithstanding — a moonlight study of singular charm. We notice one curious error in the case of Mr. Perker. The text makes constant allusion to that gentleman's diminutive stature, yet in the scene in the yard of the White Hart it is made to approximate to that of Samuel Weller.

VERMEER'S 'WOMAN WEIGHING PEARLS.'

Even with the crowd of exhibitions open at present, the advent of a new Vermeer at Messrs. Colnaghi's Gallery may rank as the principal artistic event of the week. It is a fine, if not pre-eminent example of the master of Delft, the form being here treated more realistically than was sometimes his practice, and with not quite the severe logic of style which gives his best work its special passport to posterity. The round bead of paint, Vermeer's ultimate unit of form, is smaller than usual, and the surface—stooping here and there to suggestions of texture such as are usually tabooed by this master of enamel-like flatness—has something of the silkiness of Terborg. But this slight departure from his highest stylistic standard is atoned for by an intimacy of human character which prevents one from ranking the picture among the indifferent Vermeers, such as the new one in the National Gallery (Salting Collection). We are led to attach a special significance to the spiritual expression of the face of this woman, whose momentary "envie" has evidently taken so expensive a form. The hand, too, is most delicately rendered, though the small arm and ill-constructed wrist (Vermeer hardly ever painted a wrist which looked as though he understood it) are among the characteristic lapses which alone prevent us from ranking the painter among the pre-eminent giants of art. So complete, however, is his technical mastery that in the presence of a fine Vermeer we are rarely conscious that the painter falls short of perfection as a figure draughtsman, and are lulled into a momentary conviction that sober record of every-day sights and scenes is the only task worthy of a serious artist—that invention and constructive design are but pretentious bombast. If we are not thus deceived on the present occasion, it is because we have close at hand a striking proof that the special qualities of Vermeer—his perfection of tone, his marvellously subtle notation of the relative salience of each passage of modelling—are by no means to be regarded as only attainable in conjunction with such literal study from nature—that they may be united with the boldest invention, and result in such circumstances in even more entrancing beauty. This proof is supplied by a tiny masterpiece within the picture itself.

Behind the lady's head (and beautifully as the head is painted, we confess we would willingly have it away to see what it conceals) is a picture in a black frame—an Ascension of our Lord or similar subject—painted, if we may judge by such analogous compositions as we have seen, by some Italian eclectic of Vermeer's day in what critics unite in condemning as the utter decadence of art. We are accustomed to scorn its pretentious pedantry, and to point to the Dutch master's sober realism as reproving its merely rhetorical extravagance. That master himself evidently looked on such work with other eyes. It opened for him the gates of a magical world more beautiful even than the grey delicacy of his own exquisite light of every day; and if we fail to see the same vision, it is perhaps because we have not, as Vermeer had, the other half of the talisman. How many despised pictures may be waiting only a certain complement of vision in the beholder to awake into life! The present writer confesses to an impulse to do reverent copies of the worse Bolognese painters and of the more dilapidated followers of Tiepolo. Certainly there could hardly be a lovelier painting than this picture of a picture—so like its discredited original, yet with a pictorial quality far higher than that of the fine Vermeer in which it is an episode.

OTHER EXHIBITIONS OF OLD MASTERS.

We labour just now under so restless an insistence on originality, and so unnecessary a distrust of scholarship in a painter, that even a classic artist like Vermeer is made to masquerade as a realist, and so Italian a painter as Hogarth is proclaimed the founder of a purely indigenous British School. To critics who would claim a like miraculous birth for Crome a visit may be recommended to Messrs. Agnew's annual exhibition on behalf of the Artists' General Benevolent Institution, where the great landscape painter's *View on the Mass* (20) shows him as a most conservative student of Continental tradition. Doubtless Crome loved Nature, but he is here seen approaching her with all the approved ritual. His "cuisine" is as sapient, as studious, as Claude's, and the result is a little masterpiece of conventional painting—artificial doubtless, notably in the over-emphasized light and shade of the water—but carried through with a consistency and conviction that compel admiration. Constable's *On the Stour* (27), on the other hand, shows the innovator at his worst, pushing his special trick of flickering lights to the point of thin restlessness.

The portraits also which make up the greater part of the exhibition display the usual weakness of the school—superficial naturalism with insufficient respect for the principles of pictorial design. Even Reynolds (23), who with Gainsborough strove most for qualities of design, appears in a vein of rather literal presentation, the figures of the group having the air of having been painted on to the heads after the latter were finished. The power of visualizing a portrait all of a piece as a plastic entity, so that the head is conceived in a scale of forms large enough to compare with forms similar in direction in the figure, is not so common as one would think. It might appear a simple and indeed fundamental axiom that the eye running up a canvas should see how the planes get round the figure, so that the surfaces facing outwards to the spectator are readily comparable in mass and form, and the surfaces receding to right or left, above or below, should readily separate into groups according to their inclination, whether they are to be found in the heads or the hands, or in the various costumes and accessories. Only by such truly homogeneous modelling do we get the sense of the body being the

true structural base on which the head is set, as if naturally arising out of the larger forms of the picture. Raeburn's *The Hon. Ann Sempill* (17) has something of this continuity of form, though at the cost of a rather empty generalization of the head itself, which looks somewhat as if made of cardboard. Yet the design is at any rate dignified and pictorial.

A still better example of Raeburn's portraiture is to be found at the French Gallery, where is an exhibition of twenty-nine examples by this artist. In *Capt. George Macgill* (14), the portrait in question, Raeburn again sacrifices subtlety of surface to simplicity and consistency of presentment. Both physical and sartorial envelopes seem a trifle stiff and unyielding, but then in this instance the sitter has a little the look of having been a pachyderm, life having retired to the interior of a sluggish frame. Decoratively the picture is massive and satisfying. A collection of Raeburn's works shows him as standing half-way between, say, Manet and the late Robert Brough among more modern artists. The latter doubtless owed much to the example of his compatriot as shown in his 'James Byres,' to name a typical example of the earlier painter's practice of uniting a very generalized statement of form and a naturalistic colour-scheme. The mind of the spectator, ready enough to accept any degree of abstraction proposed by the artist—on condition that he observes it strictly himself—rebels at the mixture, and the painter tends to be classed, not as an intellect naturally prone to generalized statement, but as an adroit intelligence quick to seize upon a recipe for making its task easier.

Among the paintings by the Rev. W. Peters, R.A., at Messrs. Graves's Galleries are odd survivals of the pietism of the Regency. The large *Resurrection of a Pious Family* (34) and artistically still worse the *Three Holy Children* (5) are illustrations of a strange corner in the human mind. The best things among these curious productions are certain portraits of the Armitage family (48, 52, 53, 57), not without elegance, though evidently owing a good deal to a prudent determination on the part of the artist to put as little modelling into his faces as possible.

At Messrs. Obach's Gallery is a collection of many masterpieces of etching and engraving, including unusually fine proofs of Dürer's *St. Jerome* and *The Knight and Death* and of Rembrandt's *Hundred-Guilder Print*; while there are certain wonderful etchings by Antonio Canale, whose day is not yet come for full appreciation by collectors.

MR. AUGUSTUS JOHN'S PROVENÇAL STUDIES.

These studies at the Chenil Gallery vary in quality from such a little masterpiece of delicacy and freshness as *The Yellow Gown* (47) to an occasional failure like the *Sketch during a Thunderstorm* (28). In all, however, we see the decorator making from nature the kind of colour-study proper to his *métier*. Painters and critics alike are too apt to speak of decorative colour as of something arbitrary, unrelated to appearances, and relieved from all obedience to logic or science. Even so fine a decorator as Puvis de Chavannes, while feeling that some possible relation existed between the laws of natural lighting and the demands of decoration, was uncertain and tentative in his study of such matters, and never seems to have undertaken the research necessary to establish the connexion. It is of excellent omen, therefore, that a draughtsman of such decorative sense as Mr. John should have taken up the task—one for which he seems eminently fitted.

The intervals between one colour and the next in likeness to it must be trenchant in a decorator's design, so that they may readily disengage at a distance. A strong dominating colour is necessary in order that the panel as a whole may have a definite colour-physiognomy in relation to the other elements in an interior limit, on the other hand, its range of hue, so that what the pictorial artist expresses with many different colours the decorator must express with few. A large unit of form moreover forces him to generalize the multiplicity of a mosaic of tints into a single resultant tone. Though all these causes tend to reduce his picture to a number of patches of "mat" colour, it is still possible for the painter of insight to make the few emergent passages of modelling which retain their place in his specialized vision tally so justly with the few summarized tones of local colour, which stand for the more light-absorbing objects of his given subject, that the eye makes the jump from one category to the other with no sense of hiatus. When this is achieved, as it frequently is in these studies of Mr. John's, the effect is one of eminent purity. Notwithstanding the use of pigments of great brilliancy the colour-interest is so distributed as to give the group the look of being mild, almost monochromatic.

Obviously, this success is not always reached, some of the most exquisite examples, such as Nos. 20 and 46, having a slightly over-modelled passage respectively in a child's old skirt and in a sky. Some of the entirely successful colour-schemes, moreover, are evidently notations of colour only, No. 30 being an example of one which obviously wants to be married to a fine linear design for it to be completely utilized.

PAINTINGS AND ILLUMINATIONS BY MISS JESSIE BAYES.

It is a pleasant thing to find some one neglecting to follow the fashion of the day—the fashion popular, or, equally attractive, the fashion unpopular, which is continually struggling to take its place. Painting of any kind should not be produced as for a competition. Miss Bayes belongs neither to those who shout nor those who are shouted down. She has a talent, and she is content to use it in her own way. At the present moment she is happiest in the decoration of furniture and the illumination of manuscripts. The pictures at the Baillie Gallery suffer a little from the want of a decided arabesque. Each part is so carefully elaborated, treated with such equal respect, that the main idea sometimes seems to escape notice. For instance, in No. 16 the figures are not coloured enough to make, with the boat, a pattern against the background of town, which is in itself charming; for the boat is dark and rich in colour, while the figures are pale and colourless. And in No. 6, the lances and general hurly-burly in the lower half would be more effective if the castle and landscape above were less detailed. I am almost afraid of making this criticism; the landscape backgrounds of her pictures are so delightful, so full of invention. This is particularly so in *The Dayspring* (7), which is perhaps the most successful of the paintings, the figures being small and numerous, therefore more a part of the landscape. The figures of Blake are often little more than diagrams, but there is no doubt about their place in the design.

In the manuscripts the detail does not overlay the general design. On the contrary, the way the detail, although elaborate, is subordinated to the general pattern is very satisfactory—in *The Communion Service* (23) and the *Sigund* (27) particularly so. The whole page pleases the eye; the coloured patches are in the right place, and, with the surrounding decoration, interesting and well carried out.

The enamels are so beautiful in colour that they make one wonder why a host of people, for no apparent reason, fiddle about with muddy oil paint. Such mediums as this, tapestry, or mosaic, await experiment—mediums in which artists could not, if they would, produce dirt, and call it atmosphere.

The most remarkable thing about the exhibition is the sincerity and patience with which everything is carried out, whether picture, gilded cabinet, enamel, illuminated manuscript, or fan. S. G.

JAPANESE PRINTS.

On Friday, the 2nd inst., Messrs. Sotheby sold Japanese prints, the property of Mr. A. W. von Heymel and from other sources. The most important lots were: Utamaro, The Awabi-shell Divers of Ise, triptych, 230*l.*; Hokusai, thirty-six views of Fuji, 100*l.* An album containing forty prints, some signed Harunobu, others unsigned, 300*l.* The total of the sale was 1,512*l.* 15*s.*

Fine Art Gossip.

Mr. Lee Warner announces that he has arranged to publish for Mr. C. J. Holmes, author of 'The Science of Picture-Making,' a volume to be entitled 'Notes on the Post-Impressionist Painters (Grafton Gallery, 1910–11).' The brochure has now gone to press, and will be ready, it is hoped, before Christmas.

M. Étienne Prosper Berne-Bellecour, whose death in Paris took place last week, was one of the best-known and most vigorous military painters of the day. Born at Boulogne in 1838, he had been a regular exhibitor at the Salon from 1861 to the present year. At first he painted chiefly portraits and landscapes, but after taking part in the war with Germany, he devoted himself almost exclusively to military subjects.

The French humorists have been quarrelling. An attempt a few days ago to reconcile the two parties has failed. No one seems to know the origin of the dispute, the effect of which will be, as in the case of the other Salon, two rival Salons des Humoristes, instead of one. The seceders are a strong body of artists.

The election of the successor to Emmanuel Frémiet at the Académie des Beaux-Arts was one of the most keenly contested for some years. The votes were balloted nine times. The successful candidate was M. Charles Verlet, professor at the École des Beaux-Arts, by whom there are many public statues in France.

Leonardo da Vinci's treatise on the nature of water, a codex in the library at Holkham, has just been reproduced, the late

Earl of Leicester having given permission and granted every facility for its publication. It has been brought out under the auspices of the R. Istituto Lombardo di Scienze e Lettere at Milan, by Dr. Gerolamo Calvi, who has already made his mark by scholarly contributions to the mass of literature dealing with Leonardo. He is the grandson of the Milanese art-historian of the same name, who was one of the principal authorities in the nineteenth century on the Early Lombard School.

In an able Introduction Dr. Calvi deals exhaustively with the contents and history of the codex, and sets forth his reasons for dating it about 1504 to 1506, and considering that the greater part of the MS. was written in Florence. Dr. Calvi has performed his difficult task with remarkable knowledge and judgment, and the analytical index—a monument of industry and learning—which he has compiled, will be of great value to students.

Prof. Edoardo Solmi, another authority on Leonardo, has recently made some highly important discoveries relating to the master, which he intends shortly to publish in detail. It appears that Leonardo spent nearly a year in the Castello at Pavia between 1490 and 1491, with the unfortunate young Duke Gian Galeazzo Sforza, and in the Visconti Library there he studied Vitulone's treatise on perspective. At Pavia he knew, and frequently consulted, the great mathematician Faccio Cardano; he made numerous sketches of the Roman amphitheatre then still existing, and drew the Regisole, the celebrated equestrian statue (representing Marcus Aurelius or Theodoric) which stood in one of the squares of Pavia, studying it with a view to his own equestrian statue of Francesco Sforza. He was associated with Bramante in works connected with several Pavian churches, and he corrected Amadeo's designs for the Cathedral of Pavia. This confirms a supposition of the late Prof. A. G. Meyer, who ascribed the arches supporting the cupola to Leonardo. We owe it to the courtesy of an Italian correspondent that we have been permitted to print these brief preliminary notices and direct the attention of students to a noteworthy addition to the biography of the master.

Dr. C. H. Read, the President of the Society of Antiquaries, writes:—

"As some time ago a statement appeared in the press to the effect that the Society of Antiquaries proposed shortly to undertake the excavation of the site of Verulamium, I venture to ask you to be good enough to announce that the Society has been compelled most reluctantly to abandon the project, as it has been found impossible to arrange terms for the excavation satisfactory to the Earl of Verulam."

EXHIBITIONS.

Sat. (Dec. 10).—Mrs. Gervase Bailey's Statuettes and Portraits of Children, St. George's Gallery.

MUSIC

THE WEEK.

Covent Garden.—*Carmen.*

A new interpreter of the title-part gave interest to the performance of 'Carmen' last Saturday evening. This was Frau Ottilie Metzger, who appears this week in Strauss' 'Salome.' She has a fine voice, and her impersonation of the moody maiden was full of life and character. The work was given in English, but she sang in French. Mr. John Coates, whose Don José is one of his best parts, began with the others in English, but, evidently to put Frau Metzger more at her ease, sang, after the opening scene, in French. This was a kind and clever action.

Æolian Hall.—*Broadwood Concert.*

An excellent performance of a new Quartet in A minor for strings, No. 6 (Op. 122), by Sir Charles Villiers Stanford, was given at the fourth Broadwood Concert on the 1st inst. The interpreters were Messrs. Hans Wessely, Ernest Tomlinson, Spencer Dyke, and B. Patterson Parker. Thought and skill were prominent in the opening movement, which did not, however, make so immediate an appeal as the peaceful, folk-like Andante and the fresh Allegro Scherzando. Mr. Leonard Borwick's rendering of Schumann's 'Faschingsschwank aus Wien' was thoroughly sound.

Æolian Hall.—*Miss Maggie Teyte's Recitals.*

Miss Maggie Teyte's two recitals were both successful. The first, noticed by us a fortnight ago, was devoted to modern French song; the second, which took place last Saturday, consisted of old French music. Miss Teyte for her easy singing and thoughtful yet spontaneous rendering of delightfully quaint songs by Grétry, Méhul, and Monsigny, deserves high praise. But there were also instrumental attractions. Some overtures and other numbers from operas by Méhul, Dalayrac, and Grétry were played in piquant style by a small portion of Mr. Beecham's orchestra, under his direction.

Royal Academy of Music.—*Schubert's 'Die Verschworenen.'*

A Schubert opera, or rather operetta, was given by the students of the operatic class of the Royal Academy of Music last Saturday evening. This was the one-act 'Die Verschworenen' or 'Der häusliche Krieg,' composed about 1824. Like other works which Schubert wrote for the stage, it was not heard until after his death. His operas are full of charming music, but they are now out of date. The one performed at the Academy, with its solos and choruses, was, however, selected for its musical rather than its dramatic interest. Miss Fairney, who was to have impersonated the Countess, was, at the last moment taken ill, but Miss Edythe Goodman bravely read the music. In spite, however, of this contretemps, the performance, under the direction of Mr. Edgardo Lévi, was very satisfactory.

Queen's Hall.—*London Symphony Orchestra.*

In the matter of orchestral music Brahms has of late been more favoured than Schumann; but the vivid, sympathetic interpretation on Monday of the Symphony in B flat by the London Symphony Orchestra, under the direction of Dr. Richter, must surely have convinced many that Schumann has been unjustly treated. There were two other works of his in the programme: the noble 'Genoveva' Overture, and the ever-fresh Pianoforte Concerto in A minor, the solo part of which was played by Mr. Frederic Dawson, ably as regards technique, but without revealing the poetry of the music.

The programme also included a Tone Poem, 'Night on the Mountains,' by Mr. Julius Harrison. It bears as superscription the line "Autumn is dark on the mountains" from an Ossian poem, and at the opening of the work, and in the *molto tranquillo* section, there was colouring appropriate to the quotation; in other passages, however, there was need of a more detailed programme. The work did not fully satisfy, but one felt that the composer was really trying to express his thoughts and feelings, not merely making music. Mr. Harrison is only twenty-five years of age.

Queen's Hall.—*Philharmonic Concert.*

There was an unusually interesting programme at the third Philharmonic Concert on Wednesday evening. Mr. Frederick Delius's 'Paris' is not a novelty, but it is not often heard. It has atmosphere, but what it seems to lack is a programme to explain the changing moods. M. Vincent d'Indy's 'Symphonie sur un Chant montagnard français' for orchestra is one of his freshest and, as regards the first two sections, most poetical works, and the pianoforte part was ably rendered by Miss Heyman. There was also a Phantasy-Prelude, 'The Shepherd,' by Mr. W. H. Bell, which was performed a year or two ago, but has been so changed by revision as to justify its being termed a novelty. We have heard music by this composer which gave promise of better things, and that promise has now been in some measure fulfilled. The thematic material of this Phantasy is delightful, and the workmanship clever and in no way laboured. Mr. Beecham skilfully conducted the whole of the concert, with the exception of the last-named work, which was given under Mr. Bell's direction.

OUR LIBRARY TABLE.

Old Instruments of Music: their History and Character. By Francis W. Galpin. "The Antiquary's Books." (Methuen)—Our author, referring to the carefully arranged collections of old instruments at the Metropolitan Museum of Art at New York, the Brussels Conservatoire of Music, and the Hochschule, Berlin, regrets that there is nothing similar in England. He also, in his Appendix, indicates the lines on which a similar collection might be arranged. This certainly would be of great educational value, and of still greater if, in connexion with it, series of concerts of old music could be given at regular periods. Reading about old instruments is at best unsatisfactory;

to see them and hear them played is the only real way to acquire knowledge of their shapes and sounds.

Mr. Galpin mentions Miss Kathleen Schlesinger's book recently reviewed in these columns, but he does not accept her theory that the chrot, the earliest stringed instrument used by the Britons, was derived from the Greek cithara, not the lyre. Diodorus, whom he quotes, only refers to the instruments as "like lyres" (*ὀργάνων ταῖς λύραις ὁμοίων*), and naturally, for in one respect there was a similarity. Mr. Galpin even quotes, though only in English, a letter written by Cuthbert, Archbishop of Canterbury, about 750 A.D. The Latin is stronger, and runs thus: "Delectat me quoque cytharistam habere qui possit cytharizare in cithara quam nos appellamus Rottæ quia citharam habet."

In this volume, which shows wide research, there is plenty of information respecting old instruments to suit not only the antiquary, but also the general reader. To review it in detail would occupy too much space. We can mention only one or two things, and must leave the book to speak for itself. The chapter entitled 'The Consort' is very interesting. Our author points to the ancient peoples of Assyria and Egypt as appreciating the more refined stringed instruments rather than mere noise, in contradistinction to the barbaric orchestras of Africa and China. One of many excellent illustrations in the book gives 'A Consort,' a reprint from Spenser's 'Shepheard's Calendar' of 1579, in which four ladies are seen playing on various instruments—an early instance, by the way, of a ladies' orchestra. In the Appendix is added a long list of the musical instruments which belonged to Henry VIII., from an Inventory of the Guarderobes, &c., 1547.

Bach: Organ Choral Preludes. Transcribed for Pianoforte by A. M. Henderson. (Bayley & Ferguson.)—The transcriber in a brief Preface refers to Bach's Organ Choral Preludes as containing some of the most beautiful and characteristic specimens of the composer's art; also as "among the least known of his works, and but little played even by organists." Both statements being true, Mr. Henderson is fully justified in publishing these eight transcriptions. Amateurs become familiar with the symphonies of Mozart and Beethoven by playing two- or four-hand arrangements of them for pianoforte, and by means of these excellent transcriptions Mr. Henderson is virtually rescuing noble organ music almost from oblivion. The pieces are most carefully fingered—help, which even for advanced players, will be welcome. The text of the German Bach Society has been followed.

Old English Suite for Pianoforte Solo. By Granville Bantock. (Novello.)—This is a transcription of a Suite for small orchestra, the five movements consisting of a 'Fantasia' by Orlando Gibbons, 'Lachrymæ Pavan' by John Dowland, 'The King's Hunt' by John Bull, 'Quodling's Delight' by Giles Farnaby, and 'Sellenger's Round' by William Byrd. As they were originally written for harpsichord, the arrangements may not suffer by being given on the pianoforte; in some cases, indeed, the music will sound even better. Mr. Bantock admits that here and there "he has not scrupled to alter a harmony, or a note or two where this would obviate a really unpleasant crudity." He adds that those who desire "scrupulous adherence to the letter of their text should go to the original sources" As he thus frankly acknowledges that he has made a few alterations, no one can charge him with concealing the fact; moreover, the changes have been made skilfully and discreetly.

Johannes Brahms: Twenty-One Hungarian Dances for Pianoforte Duet; Popular Album containing Twenty Songs. (Lengnick & Co.)—The popularity of the *Lieder* and Hungarian Dances of Brahms is beyond dispute. It is also generally accepted that in these his gifts were most fully displayed. The Dances were successful from the beginning, which cannot be said of many of the composer's works of large compass.

Of the Album it need only be noted that all the twenty numbers are established favourites.

Meisterschule: Trio Sonaten alter Meister für zwei Violinen und Pianoforte, mit Violoncell ad lib. Bearbeitet von Alfred Moffat. (Berlin, N. Simrock.)—Of this series we have Nos. 12 to 22, all by composers of the seventeenth and eighteenth centuries. The first is by Giuseppe Sammartini, who must not be confused with his brother Giovanni Battista, whose style Haydn was accused of imitating. The pleasing music as regards phraseology recalls Emanuel Bach. We may here refer to the pianoforte parts evolved by Mr. Moffat from the original figured basses. In work of this kind he displays no little thought and skill, but—we are speaking generally—indulges occasionally in modern touches, as, for instance, in the last bar of the Allegro in this Sonata.

Bach's interest in Vivaldi already predisposes one in favour of the Italian composer, who is here represented by a Sonata in E minor, which, representative of the composer, shows by its excellent writing why his music attracted Bach. A Sonata by Gaëtano Pugnani belongs to a later period; one can feel in it the influence of Haydn; the music is good and essentially pleasing. The name of Johann Chr. Schickhard, a contemporary of Handel and Bach, is very unfamiliar. His Sonata is interesting, particularly the *Tempo di Gavotta* with its two dainty Minuettos. There is a light, pleasing Sonata by Charles Avison, author of the well-known 'Essay on Musical Expression.' The other sonatas are by Boccherini, Tessarini, Locatelli, and Bonporti.

Musical Gossip.

The programme of the third and last concert of the Petersburg Quartet at Bechstein Hall yesterday week was devoted to Russian composers. First came a Quartet by A. Winkler. Neither the first nor last movement proved particularly interesting, but both middle movements, a Scherzo and Andante, were characteristic and charming. The renderings of this work and of two familiar Quartets by Borodin and Tschaïkowsky were excellent.

The opera 'Macbeth,' which has been much talked about, was produced at the Paris Opéra-Comique on November 30th. The composer Ernest Bloch and his librettist Edmond Fleg are both Swiss. The former was born at Geneva in 1880. M. Arthur Pougin in his notice in *Le Ménestrel* of last Saturday speaks unfavourably both of the libretto and the music. The latter he describes as a parody of that of Strauss. He mentions the principal, but unsuccessful attempts to make an effective opera based on Shakespeare's drama. In 1808 H. J. v. Collin wrote the first act of a libretto on 'Macbeth' for Beethoven, who made sketches for the overture and chorus of witches. The scheme, however, was not completed, because, as Matth. v. Collin, the poet's brother, stated, "the subject threatened to become too gloomy." At the present day such a reason would rather tempt than discourage a composer.

Engelbert Humperdinck has gone to New York to be present at the production of his new opera 'Die Königskinder,' which is expected to take place before Christmas at the Metropolitan Opera-House.

PERFORMANCES NEXT WEEK.

Sun.	Concert, 3.30, Royal Albert Hall.
—	Sunday Concert Society, 3.30, Queen's Hall.
—	Evening Concert, 7, Queen's Hall.
—	Sunday League Concert, 7, Scala Theatre.
—	Mr. T. Beecham's Concert, 8, Covent Garden.
Mon.-Sat.	(except Fri.) Mr. T. Beecham's Opera Season, Covent Garden. (Wed., Matinée, 3.)
Mon.	Patron's Fund Concert, 3, Bechstein Hall.
—	Miss Jenny Woodward's Concert, 8.15, Bechstein Hall.
—	London Trio, 8.30, Æolian Hall.
Tues.	Sapellnikoff's Orchestral Concert, 3, Queen's Hall.
—	Miss Margaret Wild's Vocal Recital, 3.15, Æolian Hall.
—	Mrs. Bertie Roberts and Messrs. Colonna and Murdoch's Concert, 5, Bechstein Hall.
—	Motto String Quartet, 8.15, Bechstein Hall.
—	Miss Marion K. Snowden's Pianoforte Recital, 8.30, Æolian Hall.
Wed.	New Symphony Orchestra, 3.15, Queen's Hall.
—	Classical Concert Society, 8.15, Bechstein Hall.
Thurs.	Madame Donalda's Vocal Recital, 3, Bechstein Hall.
—	Broadwood Concert, 8.30, Æolian Hall.
Fri.	Mr. Petschnikoff's Violin Recital, 3, Bechstein Hall.
Sat.	Grand Wagner Concert (London Symphony Orchestra), 3, Queen's Hall.

DRAMA

THE WEEK.

Little Theatre.—*The Chinese Players in 'The Dragon of Wrath.'*

It was time for Londoners to have a chance of acquainting themselves with Chinese stage-art and artists. Japan has been having things too much its own way. Now at last the turn of the rival nation of the Far East has come, and, thanks to the enterprise of Miss Gertrude Kingston, Madame Chung and her compatriots are giving us an idea at the Little Theatre of what the drama of their country is like in a play that, if report speaks truly, is almost the briefest in the Chinese repertory.

'The Dragon of Wrath' is a miniature tragedy in two distinct parts. The first part shows us the meeting of two rivals—hero and villain—who are suitors for the hand of a beautiful princess. They laugh and joke in a friendly way as they take tea together and ply their chopsticks with rice and presumably more solid food. Then, when the Princess has entered in her robes of state, and mounted her throne with much ceremony, they wrestle before her, and the villain is thrown, and required to stay and watch the progress of his rival's wedding fête.

That fête is very dazzling, thanks to certain iridescent and kaleidoscopic effects secured in its dance of veils by arrangements of tinted lights, for which Miss Loie Fuller is responsible. But more striking than these is Madame Chung's mute and formal Princess, before whom

the entertainment takes place. With her curiously white face, on which a white light plays, showing up by contrast the rich colours of her clothes and head-dress, the actress presents a memorable picture, and brings out the pathos of the position of royalty in the East. For she looks just like a human doll, and the impression is only emphasized by the conventional little nods and smiles which occasionally vary her pose of impassivity.

With the second part we are introduced to an entire change. The trappings of royalty have been put aside, and we are shown a domestic interior. Prince and Princess have long been happily married, and a little family party is in progress. Round the board are gathered not only hero and heroine, but also two tiny children—the actress's own children, it appears, play the parts—and here we have the prettiest scene of the play. Madame Chung's dignified Princess has now become transformed into a homely little woman who mothers the doll-like babies delightfully; the hero is just a proud and indulgent father, and the youngsters behave with an unconsciousness that is as natural as it is demure. On their peace intrudes the villain. He is genially received, but he has vengeance in his heart, and so, after persuading his rival to withdraw with the children, he tries to abduct the Princess. Her shrieks bring back her husband, and a duel to the death begins. But the heroine runs in between the combatants' swords, and dies with the light shining on her face and showing the little shiver with which she passes out of life.

That the players employ a foreign language matters in no way for the understanding of the story, so eloquent is their pantomime, so curiously is realism combined with convention in their art. The acting is ingenuous, but it has also the air of sincerity. The audience soon loses its sense of strangeness, and falls into the mood of acceptance.

Of the two new English plays which were produced along with 'The Dragon of Wrath' we prefer to say nothing.

Dramatic Gossip.

Mr. F. R. Benson will begin on the 21st inst. at the St. James's Theatre a series of matinées of 'The Piper,' the play successful in the recent Stratford competition.

From 12, Henrietta Street, Covent Garden, comes a letter announcing the formation of "The New Dramatic Company," signed on behalf of the Committee by Mr. Darrell Figgis, Mr. P. P. Howe, and Mr. George R. Malloch. It is the aim of the Company "to produce plays that shall have two marked features, one being vitality of characterization, the other an emphatic literary value." Such plays are to be produced on the Repertory System, "which needs neither explanation nor justification at this time of day," and in a style "as simple as possible, relying on broad artistic effects."

Plays are generally supposed by the large body of the unacted to be casually treated or neglected. *The Author* for this month says that

"theatrical people are the worst offenders in the matter of the non-return of MSS. Publishers and editors are generally glad to make a search when they are furnished with full particulars of the names of the MSS. and the dates on which they were sent. The members of the theatrical profession, on the contrary, unless legal steps can be taken against them, neglect to answer letters or to return the MSS."

Doubtless they have much to bear in the shape of such plays as 'The Cherokee Lovers,' which Walter Scott had sent to him twice.

In the Christmas number of *The Windsor Magazine* Ellen Terry begins some reflections on 'Shakespeare's Heroines' which are of special interest in their references to the traditions of the past. She says that at the time of writing the article, she was on the point of setting forth on a long lecture-tour in the United States on Shakespeare's women.

To Correspondents.—S. C. G.—J. L.—M. B.—W. M.—W. H. H.—Received.

L. W.—Not suitable for us.

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